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THE MOBILE ENTERTAINER'S MAGAZINE

JULY 2005 www.mobilebeat.com

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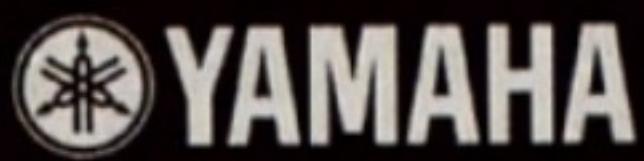
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MSR400 as a monitor

SEEING MORE WITH A WIDE-ANGLE VIEW

Welcome to the new

and (we hope) improved *Mobile Beat: The Mobile Entertainer's Magazine!* We've tweaked the name, the look, and the content just enough to fit the slightly different approach to entertainment that we're taking.

I say slightly, because, even with the changes, we remain connected to our solid core: the mobile DJ profession. What we are trying to reflect is simply the shift within the profession toward offering MORE—building creatively on the core of mobile entertainment.

The core is music. You'll see that as we've shaken up the magazine format, some of our key regular music features ("Play Something We Can Dance To," "Remix Report") have ended up closer to the front. This is by design. The importance of music is highlighted in Mark Johnson's article, "Will the Real Slide Please Stand Up?" We also give you a peek inside the workings of the subscription services that keep your raw musical material flowing month to month, in "Predicting the Musical Future." Without the firm foundation of music, DJs have nothing to build upon.

The core also encompasses DJ performance skills and business practices. In this issue, Larry Williams begins a series of investigations into the reasons for the negative public perceptions of the DJ profession that many of you report. In future issues, he will provide suggestions

for replacing negative vibes with positive impressions. Also, in future magazines look for more in-depth articles on music programming and mixing, running your business, DJ associations, women's issues, and much more.

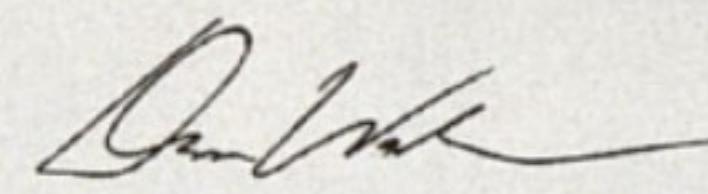
And of course you know we'll only be giving you more gear to drool over. Along with DJ workhorses like the Gem Sound CD60 dual player and D.A.S. DS-108A powered speakers reviewed within, our look at TASCAM's CD-VT1mkII Personal Voice Trainer illustrates the expanded view we're taking at anything that can help you raise your skill level. "E-Beat" continues to keep you informed about digital developments and "It's Hot" has expanded to include even more info on the latest entertainment products.

So you have your foundation firmly constructed. But, as many of you have already discovered, there is so much MORE you can offer as a mobile entertainer. Our focus on video technology helps you get a grip on this growing area, with "The Complete VJ" and a review of Optoma's EP759 Projector. Along with details on the gear, we provide useful tips on how to do video right. As more and more potential clients look for this service, we'll be here, keeping you up-to-date on the latest mobile video technology and techniques.

Being an entertainer is not just about gear, however. It's ultimately about interacting with your audience—it's about people. Again acknowledging the transitions that are already clearly in motion within the profession, we're covering a wider variety of performance techniques that can build your abilities and ultimately your bottom line. Mike Fisher

introduces you to the ways of improvisational comedy, and applies these principles to DJing in general—thus, you'll benefit, even if getting laughs isn't your goal. Magic, hypnosis, creative new stage skills, and many more ideas to expand your performing mind are inside and will be covered in the new *Mobile Beat*.

As the mobile entertainment industry has developed over the past decade or so, *Mobile Beat*—the magazine and the DJ Show—has been a constant source of information and inspiration for those engaged in creating fun wherever they set up their gear, crank up the dance tunes, and get the crowd on its feet. As we roll toward our milestone 100th issue, you can count on *MB* to keep on inspiring—and to keep you informed about anything innovative you can use to build upon your solid core of party expertise.



Dan Walsh
Managing Editor



(P.S. – Don't miss the Mobile Beat Summer DJ Show and Conference, coming soon in Niagara Falls! This is where you can get the latest info and gear directly from the experts and manufacturers found on the pages of every magazine issue. Turn to page 77 for more info. –DW)

FEEDBACK

Covering All the Bases

Dear Mobile Beat,
In response to Matt Kelly's note about 95% of DJs playing the "Electric Slide" rather than the "Electric Boogie" is interesting. I have never played the Grandmaster Slice version and am not sure if I even have it. When guests and customers ask me for the "Electric Slide," they mean the "Electric Boogie" by Marcia Griffiths. I have had a very small number of requests for the "new Electric Slide"...which may mean they want the Grandmaster Slice one?

Since the "Cha Cha Slide" has come out, some people have referred to it as the new slide. I will continue to play Marcia Griffiths' "Electric Boogie" as long as people do the "Electric Slide" and the "Cha Cha Slide" for those who are more

current. Still, 75% of the guests at my events don't know or participate in slides of any type. Wedding guests are not always hip to what is out now or was even back in the 90's.

As far as the Top 200 including too recent of songs (re: DJ Daddy Cool), I agree that there should be some separation. I have seen some songs on that list that I never play—but I also haven't contributed to the tally and thus feel that I have no room to complain. If DJ Daddy Cool does weddings (what a name for such an occasion) and doesn't feel comfortable showing the mother of the bride the Top 200 Mobile Beat song list, then he should make his own list. It is a national compilation and thus some of the music on it may not be popular in his market, whether it be a recent hit or not.

Since I'm already writing...I would like to see an article about marketing, specifically about the need for DJs to realize that "specialize" and "all occasions" should not be in the same sentence and that a "unique selling position" is a good

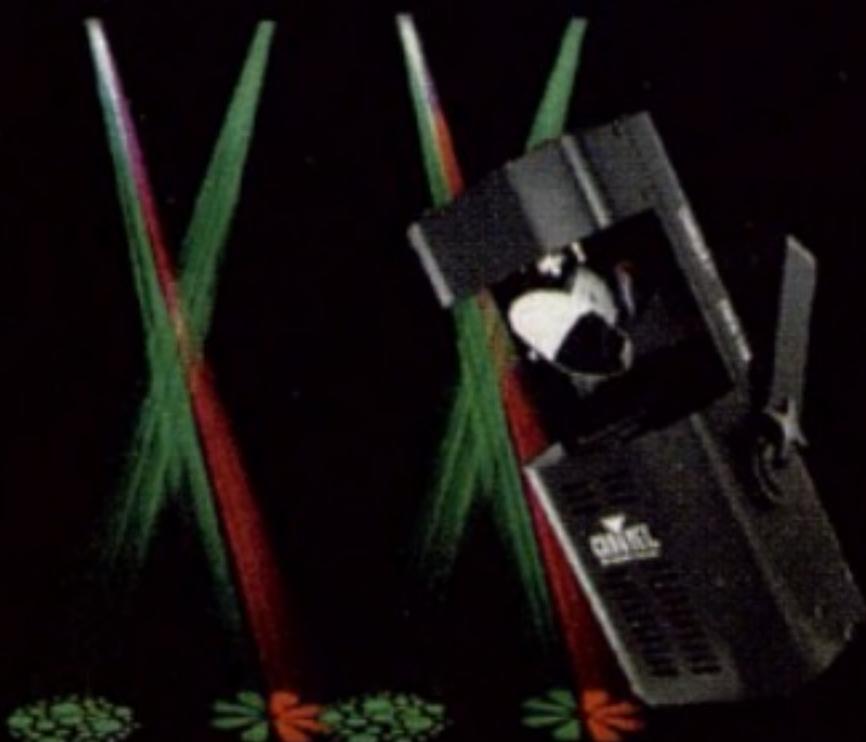
idea. There are so many DJs who advertise in my area who say they are the "best" because they have x number of years of experience, use the best equipment, blah, blah, blah. Nothing makes them unique, and thus they effectively create a commodity market where supply exceeds demand and drives rates down. They apparently don't know any better but consequently hurt their own bottom line as well as that of the others in their market.

A unique selling position means not copying the same thing the next guy is doing or offering. It means coming up with some benefit to the customer that they can't get by hiring another company...and then getting paid appropriately for that unique offering.

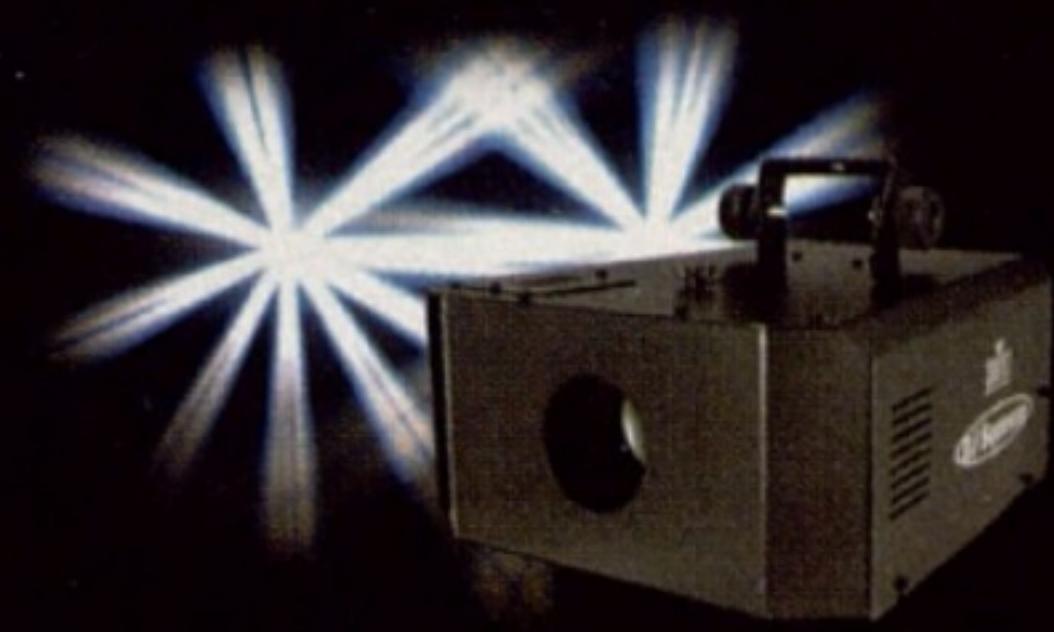
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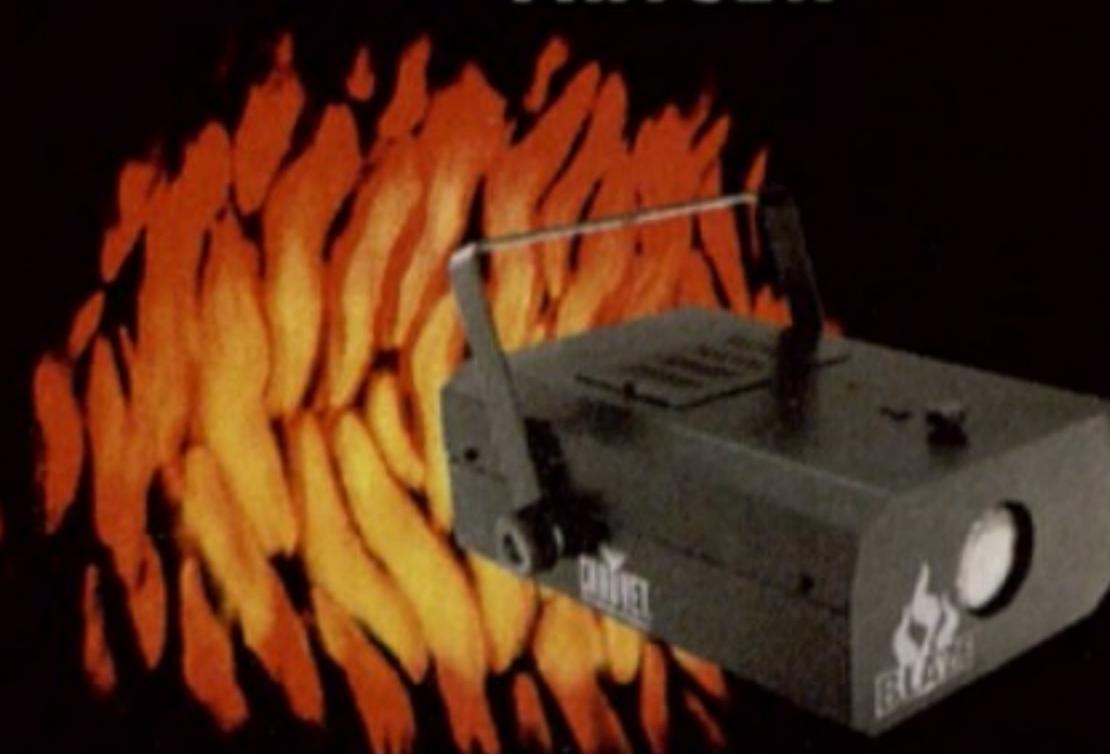
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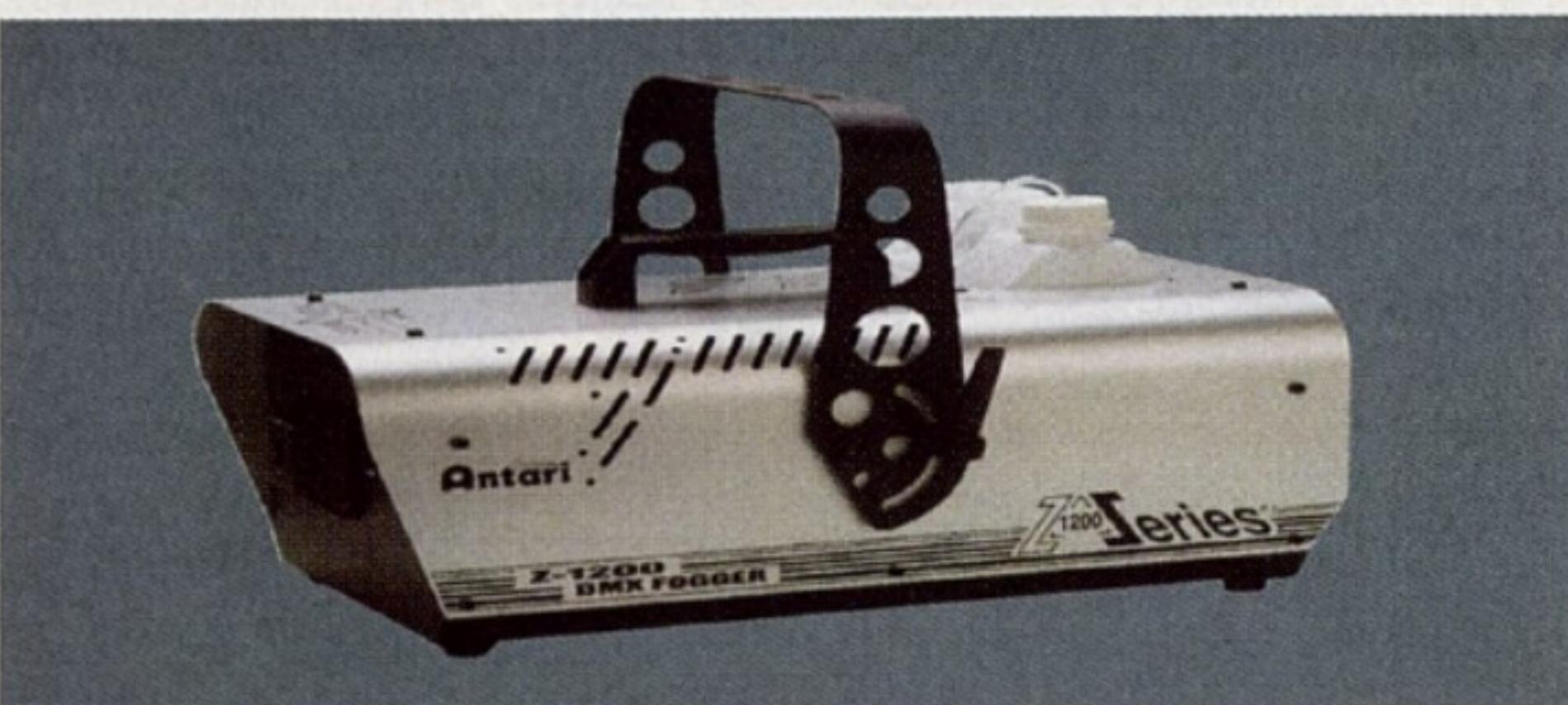
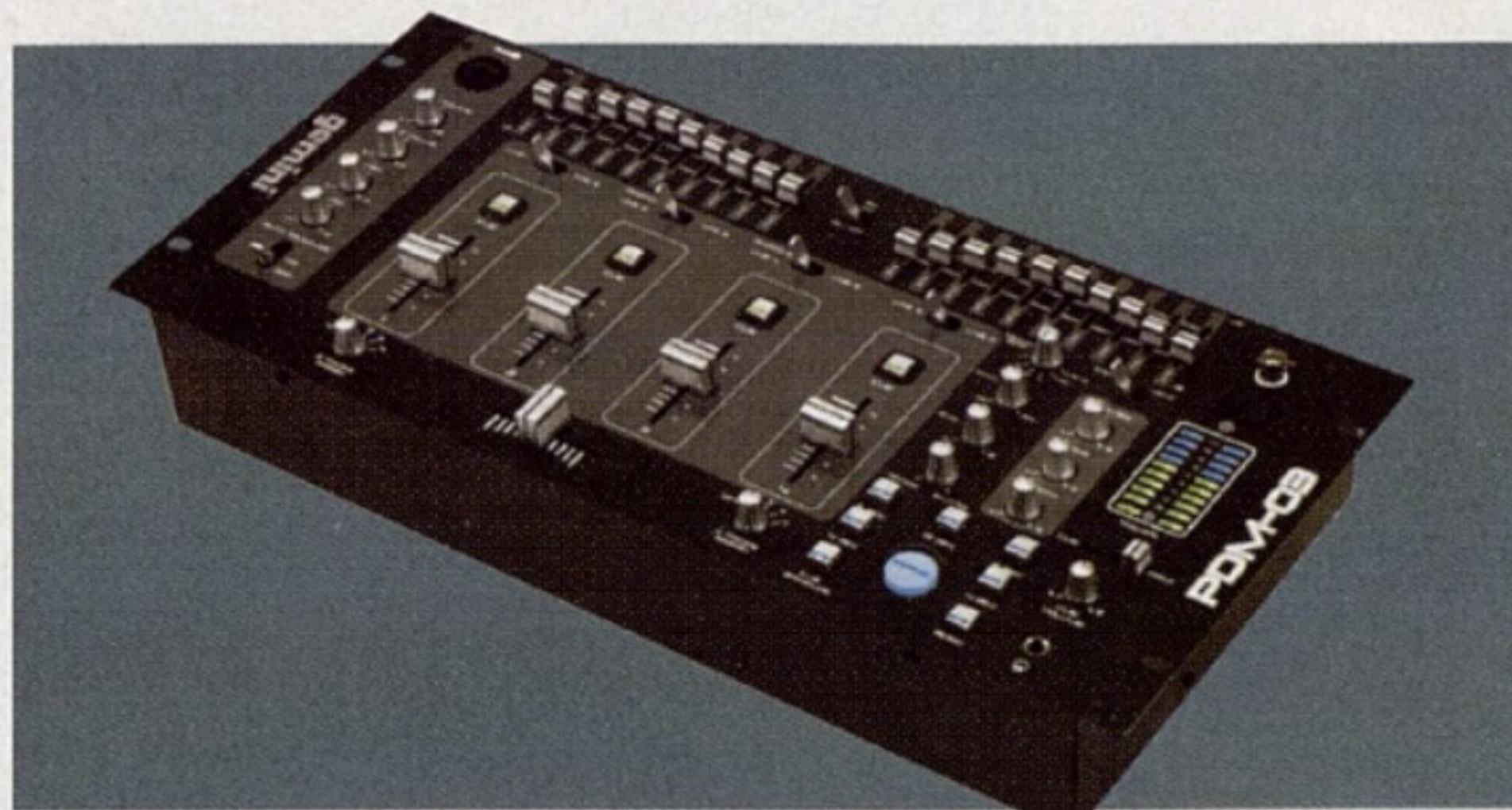
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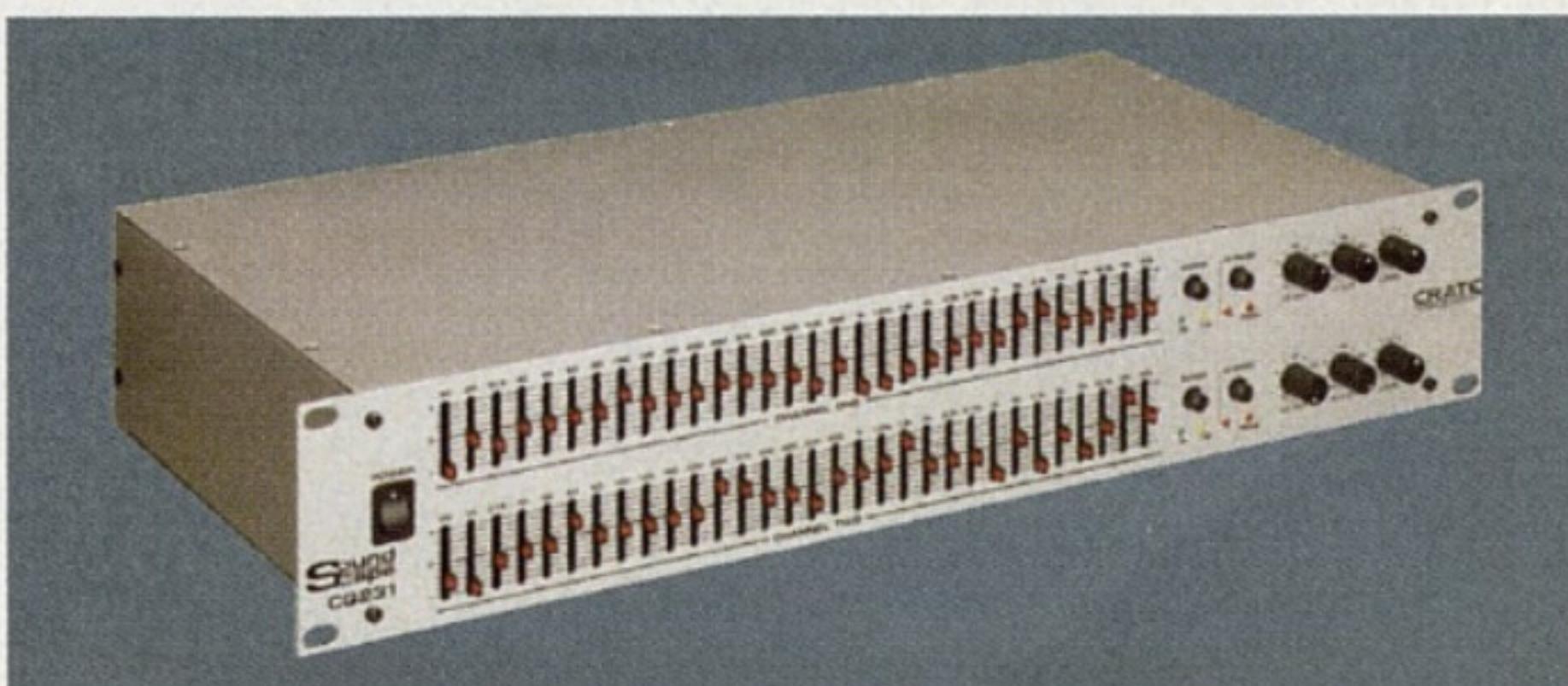
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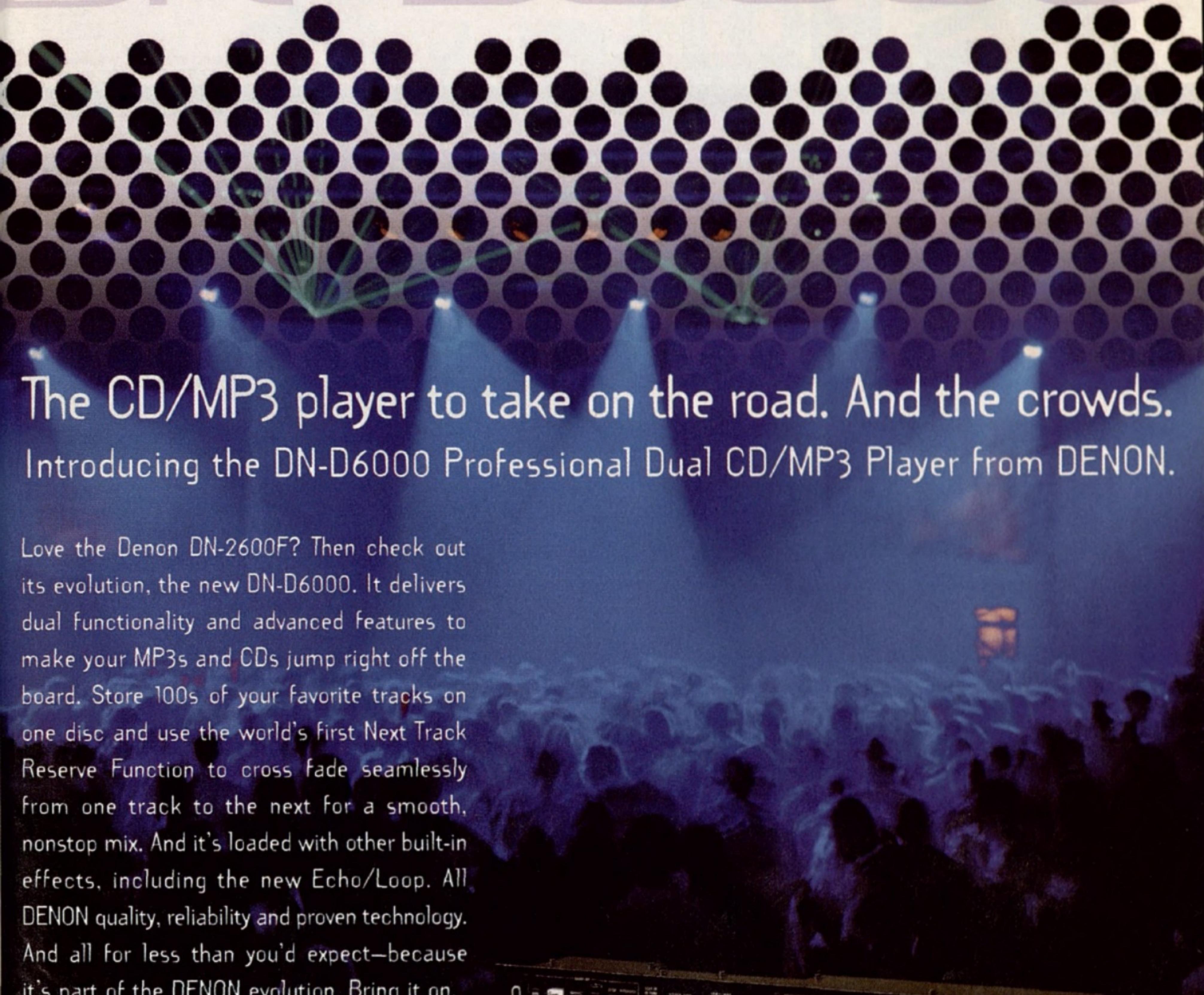


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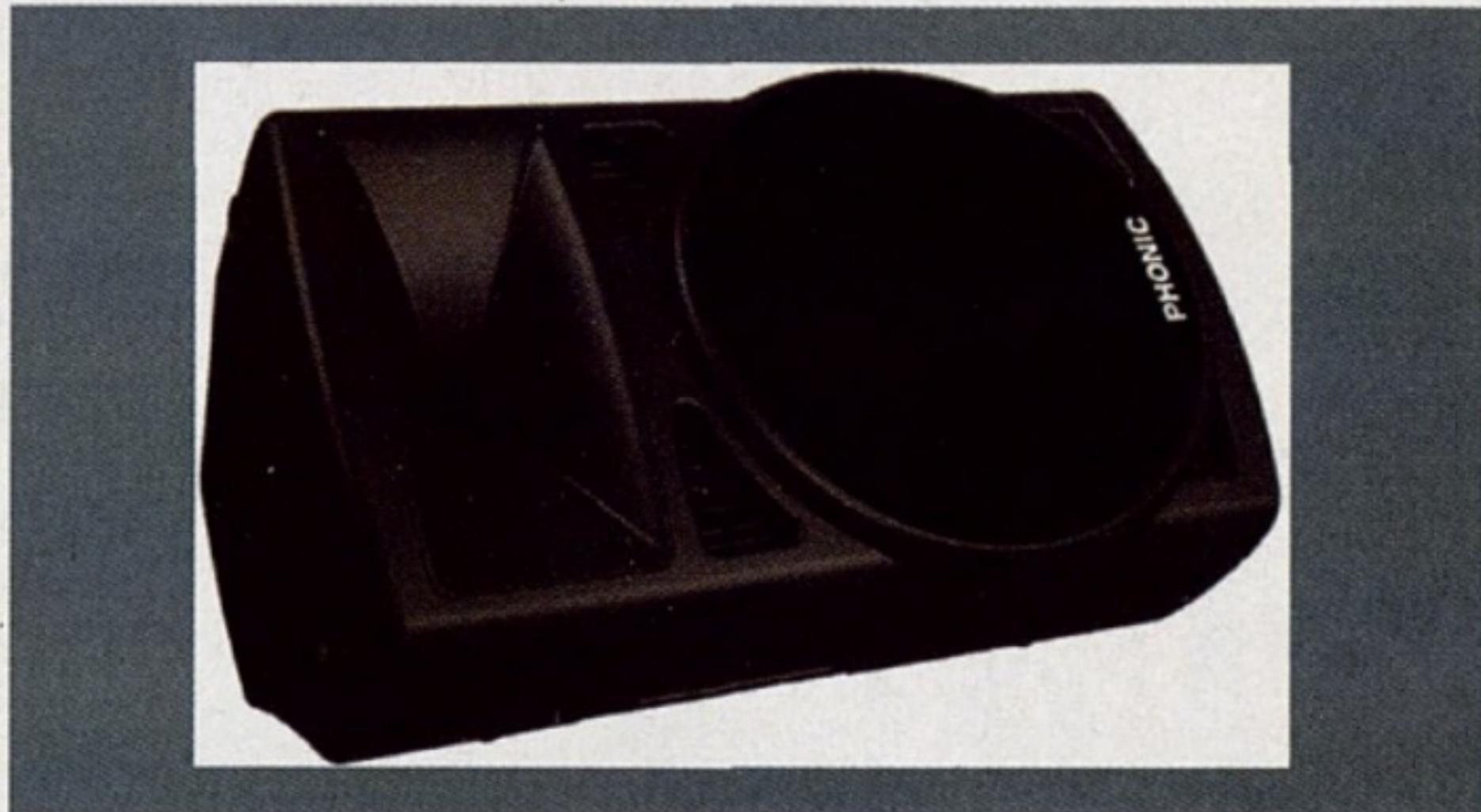
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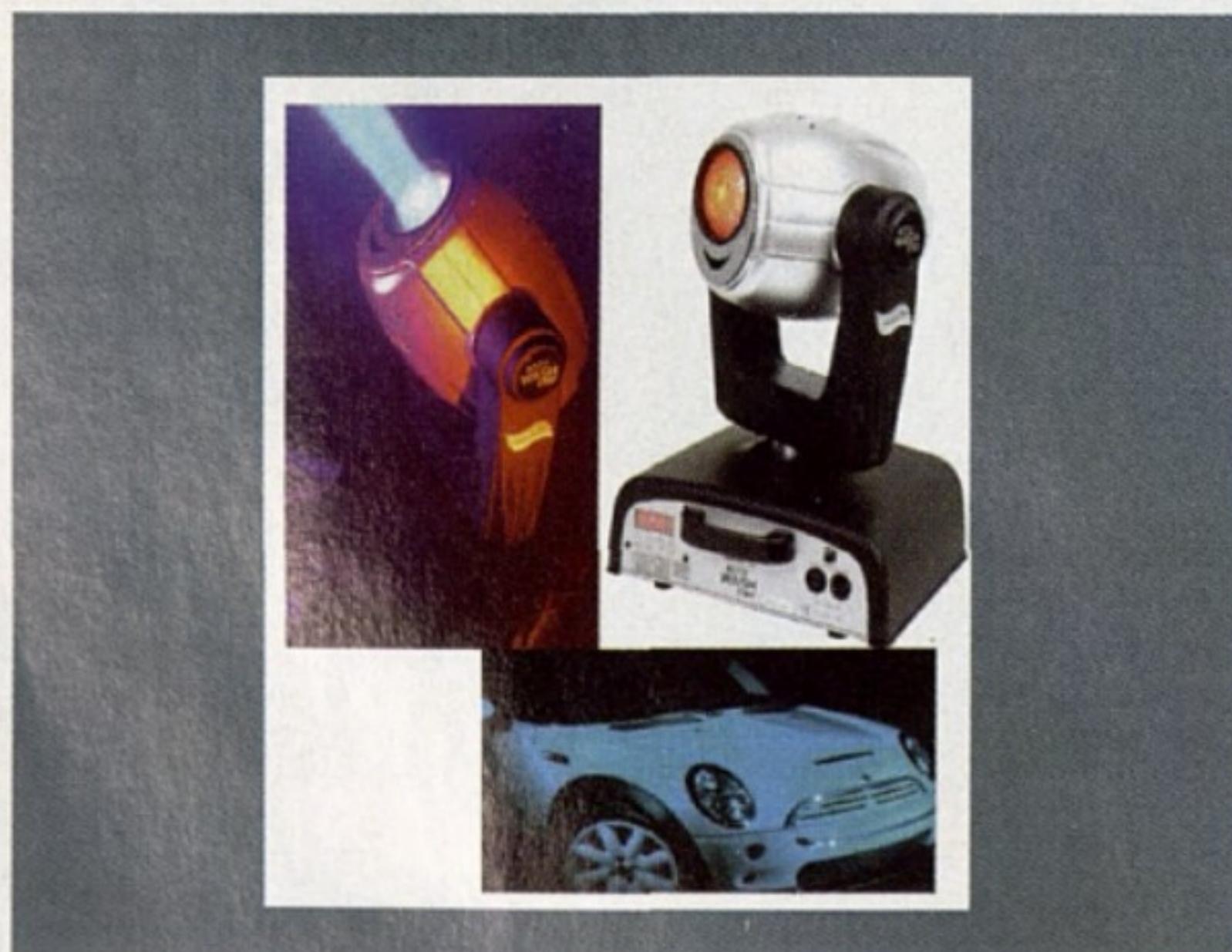
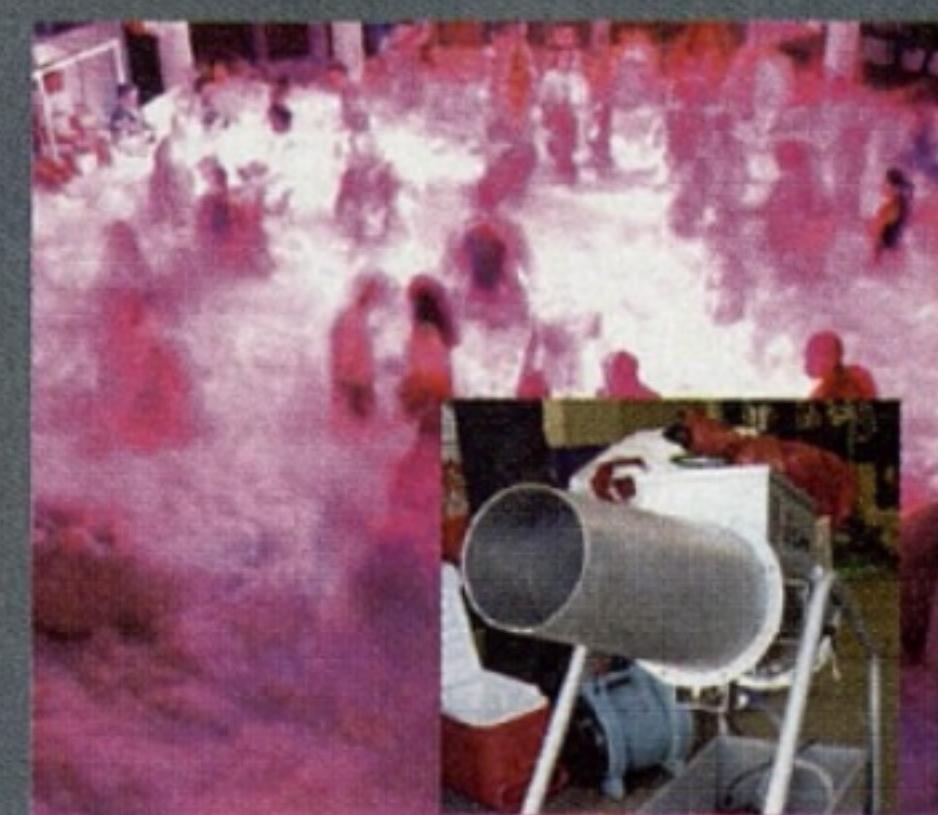
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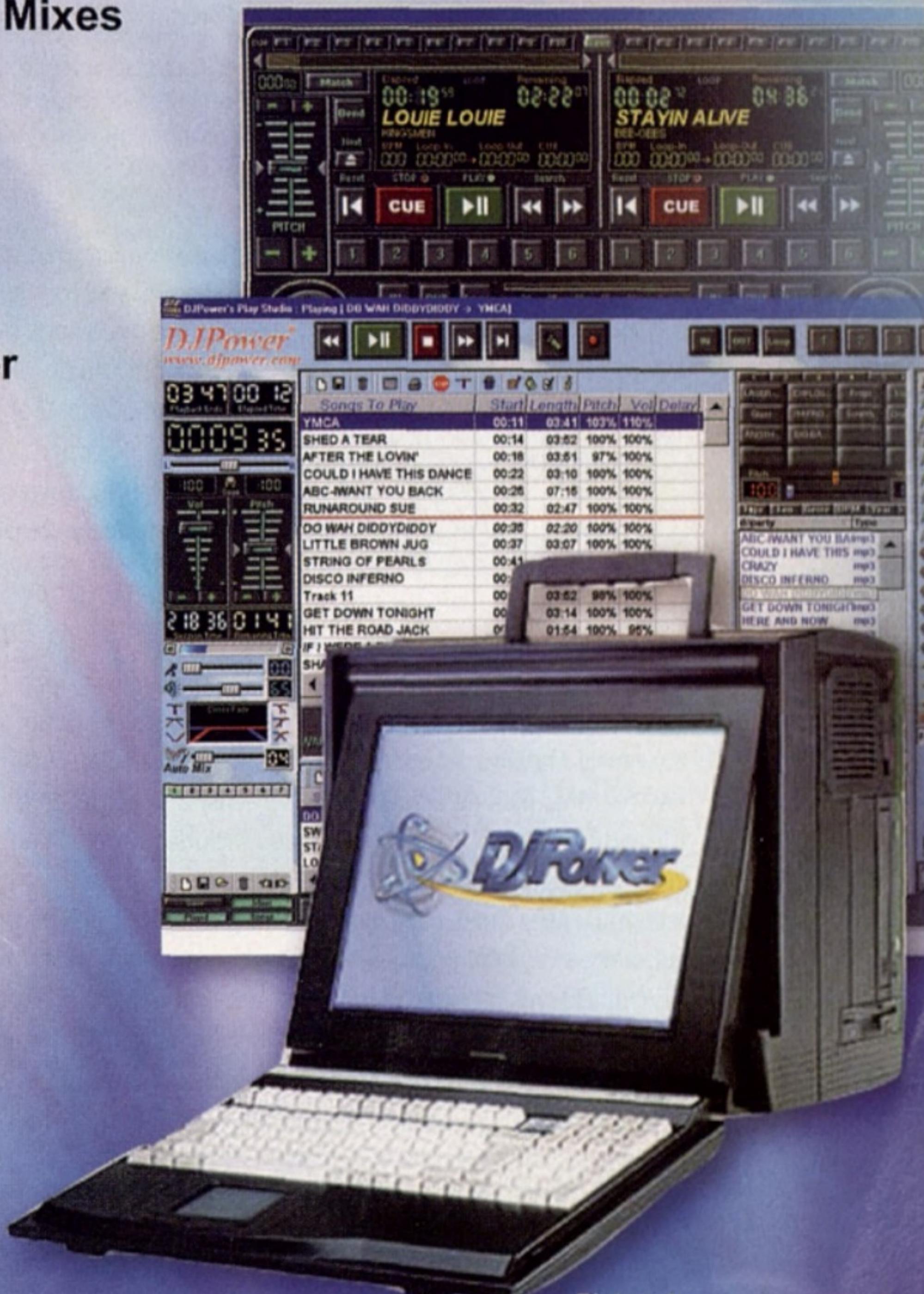
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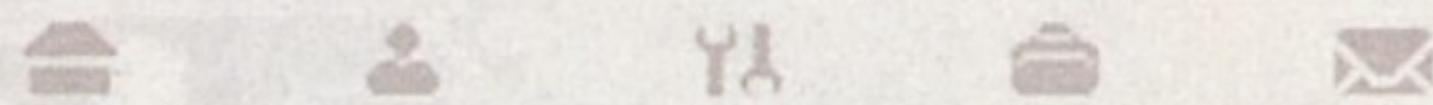
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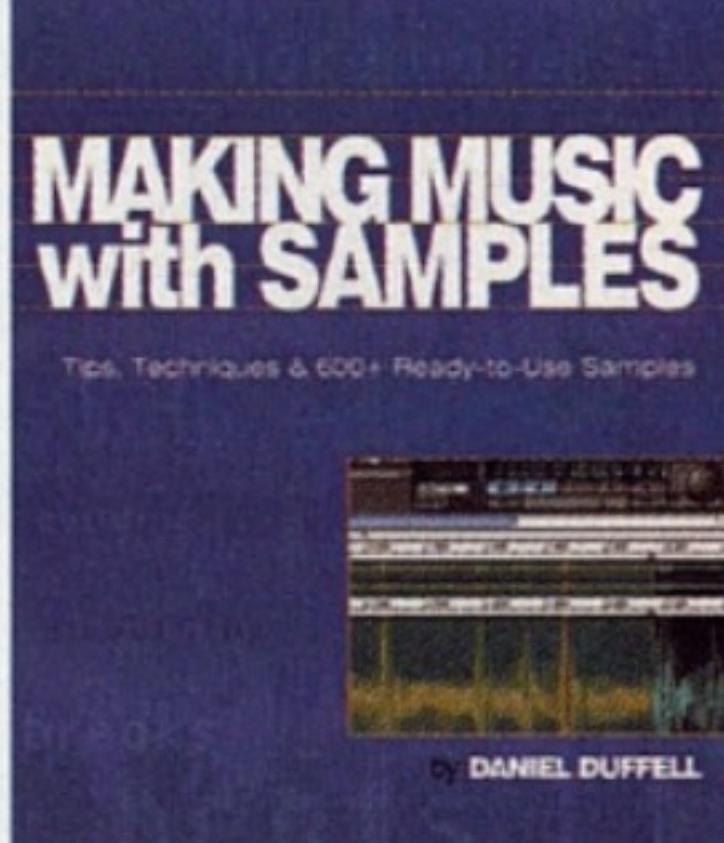
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Sample This

New from Backbeat Books, *Making Music with Samples* is the first major handbook for anyone interested in sampling techniques and sample-based music. After explaining the basics of sampling, author Daniel Duffell guides you through the hardware and software options that are currently available. He then explains how to set up your studio and choose your source material, before showing you how to load up and creatively manipulate your samples. Finally, there's a history of the sampler and an all-important guide to the laws of copyright and how to avoid breaking them. The book comes with two CDs containing examples of the techniques in the book and over 500MB of samples from the libraries of leading sample producer, Zero-G. - www.backbeatbooks.com



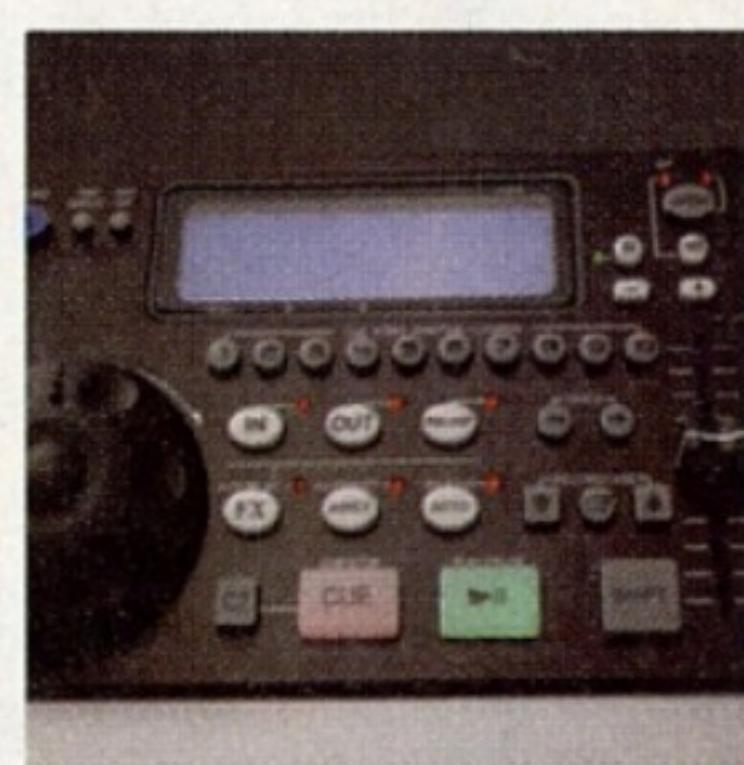
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All Hands on DAC

The new DAC-3 (Digital Audio Controller) from PCDJ is a high-end hardware control unit that has been designed especially for computerized DJs and live performers. It lets you stash the keyboard or mouse and get really hands-on with your music. A USB 2.0 connection provides a low-latency, realistic feel. With the addition of MIDI capability, the DAC-3 is ready to go, out of the box, whether it's with a DJ program or live sequencing application. Other specs include: 3U 19" rack design; 1-button beat match; 1-touch looper access; reverse button (play, sample or loop); 1-touch access to cue points and effects; on-the-fly cue point creation; jog wheel search of tracks on hard drive; and much more. MSRP: \$499.95 - www.pcdjhardware.com





In the Audio/ Visual Groove

Innovative Edirol CG-8 Visual Synthesizer Revealed

Edirol (www.edirol.com) has announced a unique and innovative image-manipulation product: the CG-8 Visual Synthesizer. Just as synthesis in music prompted new waves of musical creativity so the CG-8 is set to do the same for the visual artist. In a musical context, a sampling synthesizer takes audio in or regenerates it from a wave generator and then modulates it with filters and amplifiers before outputting the sound. In a similar fashion, the CG-8 can take in still images, create motion pictures from these and then modulate them with Modifiers and Fade Controllers. Designed to enhance live performance in today's merging world of audio and visual, the CG-8 will allow DJs, musicians and visual artists to create stunning visual patches by easily operating knobs and controllers, just like synthesizers.

The process starts with simple picture files (JPEGs), stamp files (PNG) for overlays, and built-in computer graphics effects, all stored on the internal 40GB hard drive. The CG-8 can add over 200 dramatic motion effects, plus a further 60 overlay effects, before sending the output signal to the Image Modifiers, which will let you add further motion along X/Y/Z axes, and also control background color/hue shifting. The final modulation can also be set for rate, depth and waveform just like the LFO in a music synthesizer.

Capture of the initial picture and stamp files is straightforward via USB Compact Flash card reader. Users can choose to operate the CG-8 from twin D-beam controllers, an assignable X-Y pad, optional foot controllers, individual control knobs, and the 16 onboard trigger pads (also capable of storing patches).

Seamless connection with audio sources is also a key component of the CG-8. The unit's audio input, with adjustable frequency-selectable peak detection, will allow your visuals to modulate based on the incoming signal with several effects especially designed to respond to audio cues. Naturally the CG-8 is fully MIDI compatible and will support Edirol and Roland V-LINK enabled instruments.

The worldwide debut of the CG-8 took place on April 6, 2005 at the Cocoon Club in Frankfurt with international VJ/digital image artist 4YOUEREYE and DJ Phish.

Cakewalk Certifies Rain Computers

Rain Recording (www.rainrecording.com) is pleased to receive official certification from Cakewalk (www.cakewalk.com) as a recommended DAW (digital audio workstation) manufacturer for Cakewalk users. Certification is based on a comprehensive evaluation ranging from the initial "out-of-box" experience to extensive testing with many typical system configurations running demanding project sessions. Both the Element desktop and LiveBook laptop computers received certification.

Cakewalk noted the benefits of the Element's "aluminum structure, quiet and cool operation, performance-oriented

components, quality packaging, and thoughtful set-up instructions." The LiveBook laptop was praised for its "low noise, brilliant display, and audio-optimized OS."

Ryan Pietras of Cakewalk tech support added: "Rain makes some of the most attractive and well-built DAWs currently available. The Element's aluminum case is not only visually appealing, it also helps improve the overall thermal dynamics of the entire system. Special attention is given to all aspects of Rain's computers—this was apparent as soon as we opened the box."

Rain president Bill Paschick commented: "We are very proud of our close relationship with Cakewalk and with their certification of Rain computer systems. Rain is committed to extensive real-world field testing and design consistency, which means that components are never swapped out based on 'paper specifications' once a system has been tested. We pay great attention to detail, because that is the best way to ensure a trouble-free and productive user experience."

Rain Recording builds PC systems and peripherals optimized for high-performance audio applications, including recording, mixing, mastering, and DJ production and performance.



Fidelity Media Releases MegaSeg 3.1 Update

Fidelity Media announced the release of MegaSeg 3.1, an update of its DJ and radio automation software for the Mac. The new version includes support for the MIDI-based Hercules DJ Console controller for users who prefer a tactile interface. MegaSeg 3.1 also adds new features to the Scheduler that allows the user to determine when scheduled categories get reshuffled, as well as manual track reordering of tracks in a category's rotation. Time-based events are now accurate in MegaSeg within a second of any given minute, and Rule warnings are updated every 30 seconds instead of after each segue. Also included are various performance enhancements, bug fixes, and interface improvements.

MegaSeg is a totally self-contained DJ music mixing and radio automation system that enables DJs and radio stations to put their massive music libraries on their Macs and seamlessly segue or beat mix between songs or music videos, trigger sound effects via hot keys, note requests via color coded request lists, cue tracks via a second sound output, create dynamic scheduled playlists, and program timed playlist events. MegaSeg has full integration with the iTunes library and playlists, including compatibility with songs bought from the iTunes Music Store. MegaSeg 3.1 is now available for \$199 from Fidelity Media at www.megaseg.com, and is a free update for users of MegaSeg 3.0. Users of older versions can upgrade for \$69.

System Requirements: MegaSeg 3.1 supports all Apple Mac G3/G4/G5 systems running Mac OS X 10.2 or higher with a 500MHz or faster processor, and a minimum of 256MB of RAM.

JUICE

Glowing Afloat

Sure Glow and Direct Novelty have joined the WeDJ.Com Convention Cruise. Direct Novelty offers the ability to sell glow, light-up and novelty items to your customers through your own online party store and earn a 20% commission on every sale. Sure Glow and Direct Novelty were hand selected by WeDJ.Com for their respectability in the industry. They will share in all of the benefits of a Platinum Sponsor.

Direct Novelty will also join WeDJ.Com in a unique marketing alliance. In the very near future, all silver and gold members of WeDJ.Com who utilize Gigbuilder (a business software solution for disc jockeys, photographers, and videographers), will have the option to take advantage of the Direct Novelty, automatically and create their own online party store by simply selecting an option within the software. Go to www.DirectNovelty.com for more information.

The Fur is Flying

Fur Nightclub in Washington, DC opened its doors late last year and has since notched up its belt with some of the biggest names in the business. The 20,000-square-foot nightclub has a 2,500-person capacity and nearly a dozen different rooms and areas. Fur has quickly become a club DJ magnet, in part due to the layout but also in part to the massive sound system. A majority of gear in the facility is from Harman Pro companies. With over two-dozen Crown amps, this might just be the largest install of I-Techs in the country. In addition, JBL and dbx gear is in use throughout the place.

Michael Romeo, former owner of Washington's popular Insomnia club, aimed to blend the superclub with the more intimate club experience.

Check out the incredible list of installed gear:

4 Mackie PA152
2 JBL SR4719X
4 JBL SR4732X/F
4 JBL SRX728
2 Technics SL1200 M3D
2 Pioneer CDJ800
2 Yorkville NS550 DJ monitors
1 Rane MP24Z



Mafia VIP Room
2 Technics SL1200 M3D
2 Pioneer CDJ 800
2 Yorkville NS550 DJ monitors
1 Rane Empath (Grand Master Flash DJ Mixer)
4 Mackie PA152
6 Mackie PA121
6 EAW SB250

Mink VIP Room
2 Technics SL1200 MKII
2 Pioneer CDJ800
2 Yorkville NS550 DJ monitors
1 Rane MP24Z
4 Mackie PA152
4 JBL SR4719X

Main Floor Arena
4 Mackie PA 152 for Mezzanine & Tunnel
2 EAW Avalon DCS2 for Mezzanine
4 Mackie PA 151 coupled for DJ monitors

16 JBL ceiling speakers under Vanity Lounge
6 EAW Avalon DC1 (main dance floor)
24 EAW Avalon DCS2 (dance floor)
4 EAW Avalon DCT2 tweeter arrays
6 EAW Avalon DCT1 tweeter arrays (1 per DC1)
2 Technics SL1200 MK5
3 Pioneer CDJ1000MKII
1 Rane MP2016A
1 Rane XP2016A
(Or optional Pioneer DJM-600 Mixer upon request)

Amplifiers & Processing
2 Raxxess KAR-40 with casters (metal amp racks)
2 Furman PL-Plus
2 Ashly VCM-88 with 2 RD-8 Remotes
9 DBX Driverack 260
1 DBX Driverack 482
1 Crown MA 1202
5 Crown 2402
8 Crown IT 4000
13 Crown IT 8000



THE MP 4 SPEAKS FLUENT USB.

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and headphone cue
laptop digital files
directly via the MP 4 DJ
mixer's USB port!**

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We've packed the MP 4 with features like 2-band EQ and meter on each bus, creamy smooth VCA Active crossfader, high-output headphone amp with level control, A-Bus/B-Bus/Master Mix/Mic USB Record source selectors and balanced outputs. We even solved the previously-pesky problem of PC noise with built-in USB isolation.

Included is Serato Scratch LIVE software with MP 4 Control screen for PC and Mac®. You get all the original features except direct CD and vinyl manipulation*. Instead, functions like pitch-bending and nudging are handled via the keyboard.

Mobile, club or remix project studio — anywhere you need compact size, USB connectivity and Rane/Serato quality, the laptop-loving MP 4 is ready. Visit your Rane dealer, call for more info or visit www.rane.com



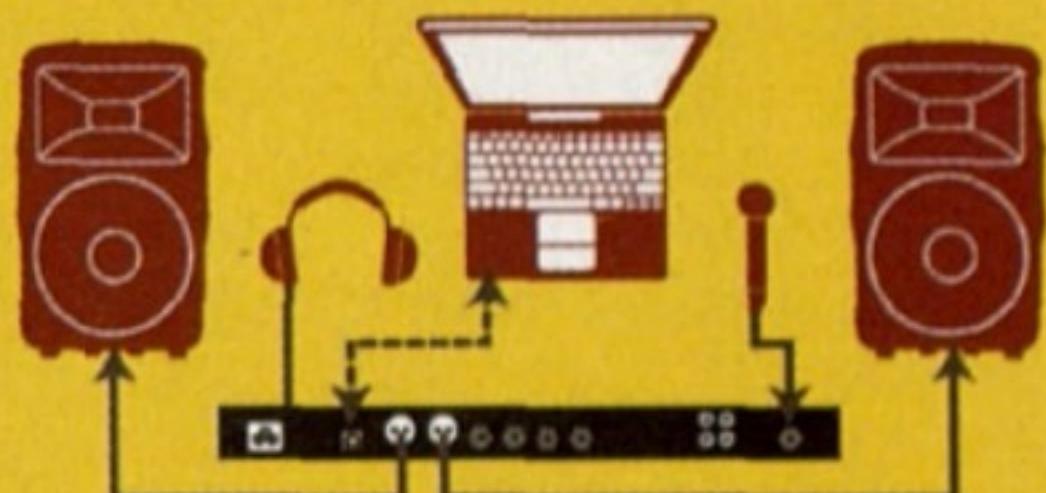
MP 4 DJ Mixer

- two 24-bit/48kHz stereo inputs via USB
- one 24-bit/48kHz stereo recording output via USB
- two switchable line/phono stereo inputs
- balanced XLR & TRS main analog outputs
- aux analog output with level control
- 2-band EQ and metering on both buses
- A-bus, B-bus & House level controls
- Pgm/Cue pan control
- long-life VCA active crossfader
- built-in USB ground isolation
- internal universal power supply

Serato Scratch LIVE

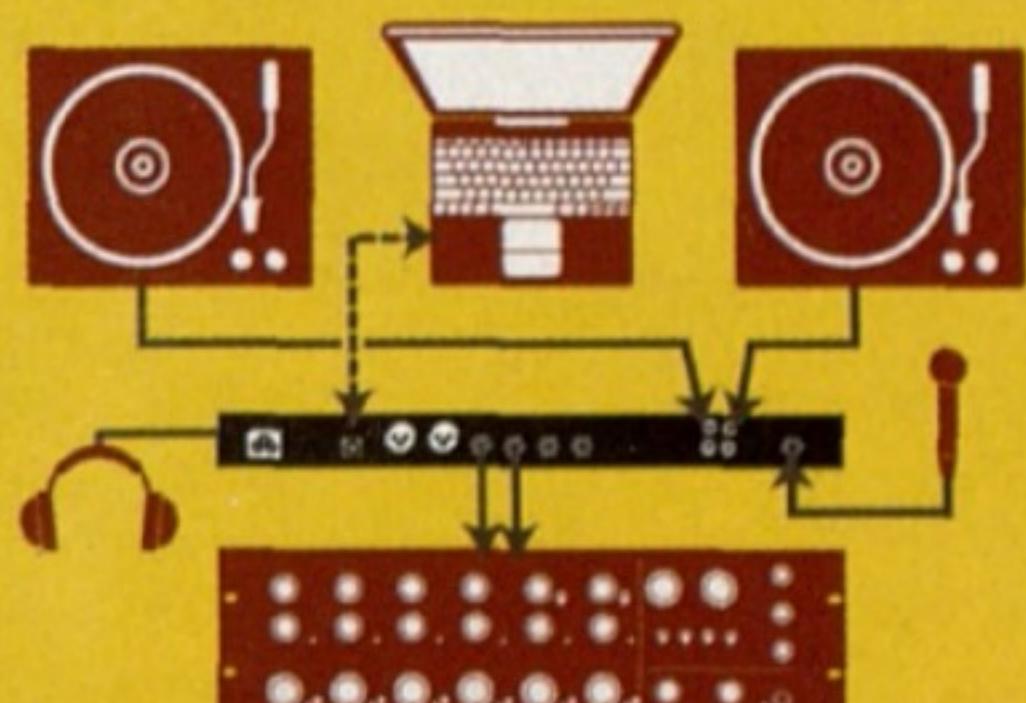
- complete control, monitoring & library interface with Core Audio and ASIO drivers and MP 4 control screen
- plays fixed/variable bit-rate MP3, AIFF, WAV & CD audio plus full iTunes™ compatibility
- digital "crates" and browse by artist, album, BPM or genre with optional album art display
- drag-and-drop track import or auto "crate" play
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- direct vinyl/CD scratch capabilities available via optional Rane/Serato hardware interface

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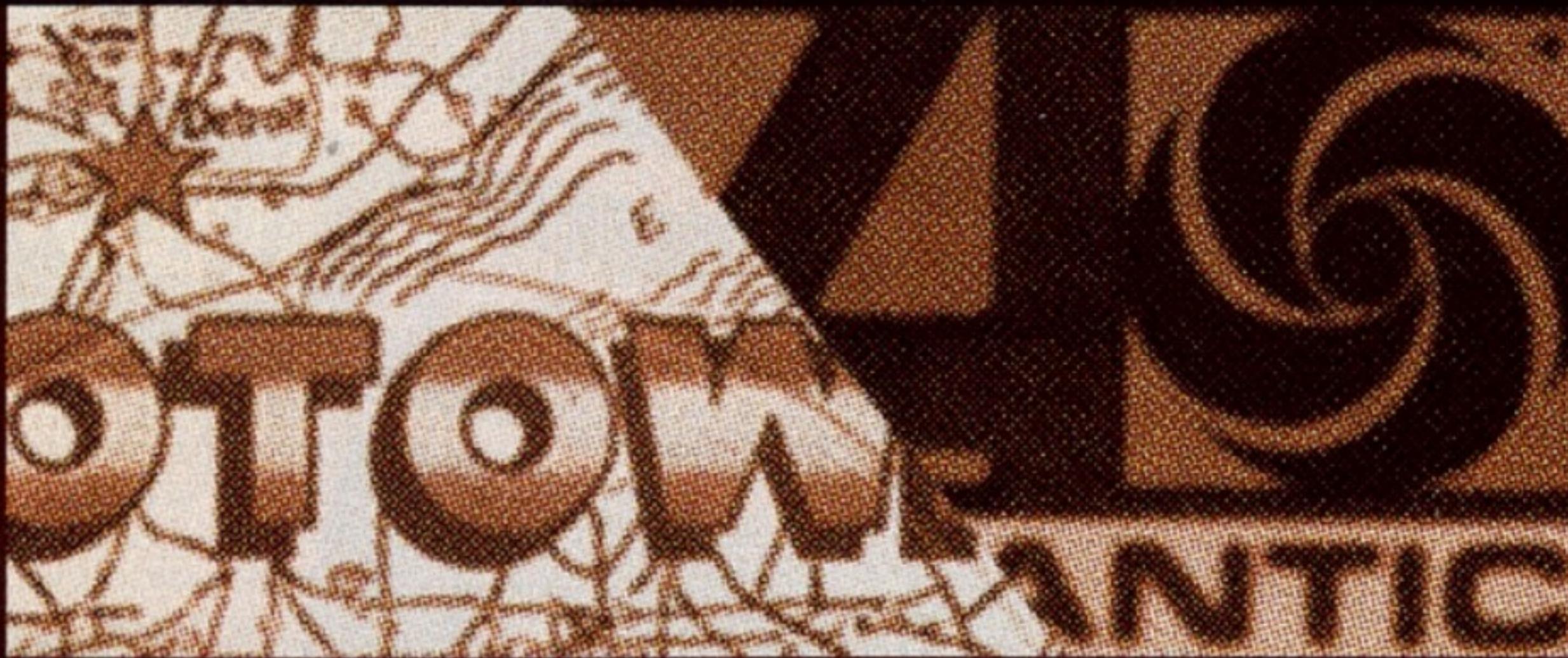


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Motown and Atlantic: Most Requested Soul

Two record labels that reigned over the golden age of rhythm & blues

By Jay Maxwell

Over 200 people were enjoying themselves at a recent corporate holiday party. Dinner was finished, all the door prizes had been given away and the clock on the wall clearly said "party time." For nearly ten years we have played at this company's holiday function. Yet this year, it seemed that regardless of what song we played, very few people were coming to the dance floor.

While our brides and grooms supply us with a list of their requests, most corporate event organizers do not grant us that helpful information. It's probably for the best, however, that we typically go in blindly, because a pre-generated list will only give us the requests of a privileged few and may not reflect what the majority wishes to hear. That's why we approach a company party like a game of chess. We make the same basic opening moves and see what happens; then we plan what direction we need to take.

Soulful Education

On this particular evening we had made the basic moves and nothing was happening. We feared that that "check mate" was imminent, so we moved the Queen of Soul, Aretha Franklin into play, to lend assistance. Sure enough, several people responded by loosening the Velcro® that was holding them in their seats, and dancing to the irresistible beat of "Respect." My joy in the success of this maneuver was short lived. A young lady came to the DJ table during this song and asked bluntly, "Who the heck is this?" Thinking that she just couldn't quite place the artist, I simply said, "Aretha Franklin." She wrinkled her eyebrows and shrugged her shoulders to indicate that she didn't have a clue what I was talking about. At first I thought she

must be kidding. I realized that she was dead serious when she asked for some "black music." Wanting specifics, I inquired further and was told "something with soul"—maybe Usher, 50-Cent, or Jay-Z.

It took all the restraint I could muster to resist educating the twenty-year-old on the spot. My first lesson plan would have taught her that rhythm & blues, the music we call soul, has different meanings for different generations of people. For the generations of people who came of age during the 1950s through the 1970s, soul music could be best defined by two record labels: Motown and Atlantic Records. The artists on these two record labels dominated the charts with music that featured a solid dance beat and lyrics you could understand and wanted to sing along to. While the artists were primarily black, the music had massive appeal to a huge crossover audience. I wanted to explain to her that artists like Aretha Franklin, Otis Redding, Marvin Gaye, The Temptations, The Drifters, and Wilson Pickett created a genre of music that defined R&B for the vast majority of the people that were at the party that night. The music might have first been played from a 45-RPM record in 1967, but it is still as hip today as it was nearly 40 years ago. And while only time will tell, I doubt that 50 Cent's "In Da Club" will be used during the opening moves at a corporate function in the year 2043 because it is viewed as an irresistible classic.

Atlantic Saga

My second lesson would have been a history lesson. As a mathematics professor, I use a textbook on a daily basis. During lectures, I will refer to a certain page and problem number and expect my students to turn there and follow

The music might have first been played from a 45-RPM record in 1967, but it is still as hip today as it was nearly 40 years ago.



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Atlantic Soundwaves

Song Title	Artist	Year
1 UNDER THE BOARDWALK	DRIFTERS	64
2 MUSTANG SALLY	WILSON PICKETT	66
3 RESPECT	ARETHA FRANKLIN	67
4 SITTING ON THE DOCK OF BAY	OTIS REDDING	68
5 WHEN A MAN LOVES A WOMAN	PERCY SLEDGE	66
6 STAND BY ME	BEN E. KING	61
7 UP ON THE ROOF	DRIFTERS	63
8 SAVE THE LAST DANCE	DRIFTERS	60
9 THIS MAGIC MOMENT	DRIFTERS	60
10 SOUL MAN	SAM & DAVE	67
11 FIRST TIME EVER I SAW FACE	ROBERTA FLACK	72
12 KILLING ME SOFTLY	ROBERTA FLACK	73
13 JUST ONE LOOK	DORIS TROY	63
14 NATURAL WOMAN	ARETHA FRANKLIN	67
15 CHAIN OF FOOLS	ARETHA FRANKLIN	68
16 IN THE MIDNIGHT HOUR	WILSON PICKETT	65
17 THINK	ARETHA FRANKLIN	68
18 HOLD ON I'M COMING	SAM & DAVE	66
19 TRY A LITTLE TENDERNESS	OTIS REDDING	66
20 RUBBERBAND MAN	SPINNERS	76
21 THESE ARMS OF MINE	OTIS REDDING	63
22 YAKETY YAK	COASTERS	58
23 RAINY NIGHT IN GEORGIA	BROOK BENTON	70
24 COOL JERK	CAPITOLS	66
25 IVE BEEN LOVING YOU TOO LONG	OTIS REDDING	65
26 GREEN ONIONS	BOOKER T	62
27 BABY I'M YOURS	BARBARA LEWIS	65
28 FUNKY BROADWAY	WILSON PICKETT	67
29 LAND OF 1000 DANCES	WILSON PICKETT	66
30 WHAT'D I SAY	RAY CHARLES	59

Motown Memories

Song Title	Artist	Year
1 BRICK HOUSE	COMMODORES	77
2 MY GIRL	TEMPTATIONS	65
3 HOW SWEET IT IS	MARVIN GAYE	65
4 LET'S GET IT ON	MARVIN GAYE	73
5 BABY I NEED YOUR LOVIN	FOUR TOPS	64
6 WAY YOU DO THE THINGS YOU	TEMPTATIONS	64
7 AIN'T NO MOUNTAIN HIGH ENOUGH	GAYE-TERRELL	67
8 ABC	JACKSON 5	70
9 STOP! IN THE NAME OF LOVE	SUPREMES	65
10 HEARD IT THRU GRAPEVINE	MARVIN GAYE	68
11 AIN'T TOO PROUD TO BEG	TEMPTATIONS	66
12 YOU CAN'T HURRY LOVE	SUPREMES	66
13 DO YOU LOVE ME	CONTOURS	62
14 THREE TIMES A LADY	COMMODORES	78
15 MY GUY	WELLS, MARY	64
16 I SECOND THAT EMOTION	MIRACLES	67
17 SUPERSTITION	STEVIE WONDER	73
18 JUST MY IMAGINATION	TEMPTATIONS	71
19 I CAN'T HELP MYSELF	FOUR TOPS	65
20 DANCING IN THE STREET	MARTHA & THE VANDELLAS	64
21 BABY LOVE	SUPREMES	64
22 I CAN'T GET NEXT TO YOU	TEMPTATIONS	69
23 IT'S THE SAME OLD SONG	FOUR TOPS	65
24 GET READY	TEMPTATIONS	66
25 DANCING MACHINE	JACKSON 5	74
26 STILL	COMMODORES	79
27 I'LL BE THERE	JACKSON 5	70
28 REACH OUT I'LL BE THERE	FOUR TOPS	66
29 HEATWAVE	MARTHA & THE VANDELLAS	63
30 JIMMY MACK	MARTHA & THE VANDELLAS	67

along. But when I wear my "musicologist" hat, I rarely refer to a textbook. It's not that I know everything—in fact I learn something each time I write an article—no, it's that I get most of my facts from reading album covers. One of the reasons I waited so long to switch from a vinyl format to a CD format was that LP covers usually had more information on them. (Even when a CD had the same information, it was always in much smaller print making it harder to read). The seven volumes of the Atlantic Rhythm & Blues (1947-1974) series is an outstanding historic collection of the best of the label's soul music. Inside the covers are written the highlights of the first three decades of Atlantic Black Music. Atlantic Records was based in New York. In the late 1950s and early 1960s it dominated the charts with the talents of The Drifters, Ray Charles, The Coasters, and Ben E. King. Then, the British Invasion changed the face of popular music, pushing aside the doowop sound. However, Atlantic's founders, brothers Ahmet and Nesuhi Ertegun and Jerry Wexler, helped create a new genre of music that was a powerful and passionate form of "gospelized" music called soul. Popular music in the second half of the 1960s was influenced as much by soul as by the British Invasion. The outstanding growth of soul music was in large part due to Atlantic Records. Its only rival was Motown. In 1968 at the height of the crossover success of soul music, Atlantic Records was outselling Motown. The primary reason was due to Lady Soul, Aretha Franklin. She dominated the charts like few R&B artists have.

Motor City Soul

The history of Motown is perhaps more familiar than that of Atlantic Records. While few trivia buffs could name the founders of Atlantic, Berry Gordy Jr. is almost a household name. Gordy founded Motown in Detroit after writing for Jackie Wilson. His goal was to retool the energy and attention to detail that Jackie Wilson showed during a performance and create music that would be the "Sound of Young America." The music had to be playful, seductive and yearning. To many people, Motown still means good times. Popular culture of the sixties and seventies sang and danced to the tune of Motown. The Four Tops, The Jackson 5, Diana Ross and the Supremes, Marvin Gaye, The Temptations and Stevie Wonder are just a few members of the Motown family who placed an indelible mark on American culture by providing us with songs that will last for generations to come. The hits of Motown have been packaged and repackaged into more greatest hits package than any other label I know of...and they continue to sell.

Much of today's dance music owes a debt to the early days of soul music that was born in the studios of New York at Atlantic Records or in Detroit (and later LA) with Motown. So whether your next gig is a wedding reception or a company function, there is a good chance that people will still want to dance to the original good time feel of the "Sound of Young America." Because if you keep on dancing, you'll never grow old. ■



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As the summer rolls on and the party people come out in droves to dance the nights away, every DJ will need maximum skills to keep his or her dance floor packed! The extended remixes below will help keep the party sizzling.

Starting us off is the latest from Select Mix, *SELECT MIX VOL. 8*. All of this company's discs have intro and outro beats, are very DJ-friendly, and are way more useable than the typical short radio edits out there. They also feature four instrumental loops at the end of each issue.

Destiny's Child is up first with "Soldier" at 77 BPM. This huge radio hit gets a very clean extended remix with sparse instrumentation, solid drum beats and the vocals way up in the mix. Lil' Wayne has a huge radio hit with "Go DJ," here at 80 BPM. This hip-hop gem is a great set-starter and will light up the dance floor. Another big radio super star is Ludacris with "Get Back" (86 BPM). This killer extended version of the hit will keep your dancers movin'. Eminem's latest CD is getting tons of airplay and the single "Encore" is no exception. This must-have 87-BPM remix will make the song very easy to program. Getting the old-school treatment is "Drop It Like It's Hot" by Snoop Dogg, featuring Pharrell (92 BPM). The raps are way up in the mix and a solid drum track pushes the mix.

Even with a failed combo tour, the latest track from Ja Rule that features R. Kelly is getting tons of airplay. "Wonderful" sports a smoothed-out R&B vibe (93 BPM) and makes a good down-tempo dance song. Mario is up next with "Let Me Love You" at 94 BPM. Even with its relatively high BPM, this song still acts like a love ballad. Ashanti's latest, "Only U" (95 BPM) is unique, with a heavy synth line starting off a killer track. 50 Cent's "Disco Inferno" is a huge radio hit with tons of energy at 97 BPM. This is a very usable extended version and will drive your crowd wild. One of my favorite songs out right now is Ciara's "1, 2 Step," featuring Missy Elliot, at an energized 113 BPM. This extended version will make the huge hit extremely easy to program. Getting a strong club/dance treatment is "Rumors" from Lindsay Lohan, at a peppy 115 BPM. Gwen Stefani's latest CD is selling huge and her single "What You Waiting For?" (at a sweaty 136 BPM) is a custom made hit for your late-night sets. Closing out this strong set is the song you heard a million times last Christmas on those ground breaking Apple iPod commercials: "Vertigo" by U2—an exhilarating rock/dance fusion at 140 BPM.

X-MIX URBAN 79 is the latest hip-hop and R&B remix issue from X-Mix. Right out of the gate is 50 Cent with "Disco Inferno" at 97 BPM. This is a strong, essential remix of this huge radio hit. Everyone knows by now that this is not a Trammps remake from the '70s but a hip-hop thrill. Reggaeton is huge and will get bigger as it gets hotter this summer. Nina Sky (featuring Shawna & Pitbull) turns in a Reggaeton/dancehall

burner with "Turnin' Me On" (120 BPM) that will pack your dance floor. Chingy, with Lil' Flip & Boozie follows with the mega-hit "Balla Baby" at 93 BPM. A clean drum intro kicks it off, then layered raps bring in the main verse—a muscular remix of this gigantic radio hit. "Thugs Get Lonely Too" (82 BPM) from the late 2Pac (featuring Nate Dogg) is a strong contender for top hip-hopper this summer. (It's amazing how dead guys can keep having hits!) Ludacris is up next with "Get Back," another hit from radio and dance floor-filler, at 86 BPM. Luda's raps are fierce over a clean drum and bass foundation. Usher and Alicia Keys close the set with a smoothed out "My Boo." This 86-BPM ballad is sure to get your crowd in a romantic mood.

Next up is *FUNKYMIX 85* with some awesome extended remixes of some of today's top hip-hop and R&B hits. First is the Ying Yang Twins' latest, "Wait," at 102 BPM. Interestingly, the vocals on this track are all whispered. Extremely sparse instrumentation that contains only finger snaps and a repeating bass line supports this unusual vocal approach. Lots of requests have been coming in for the latest from Jennifer Lopez, which features Fabolous: "Get Right" (97 BPM). This excellent remix makes a great set-starter. "Mockingbird" is Eminem's latest. This dark-sounding single is still a very danceable track at 87 BPM. "Baby," a smoothed out, 100-BPM R&B track by Fabolous (with Mike Shorey) is just starting to build steam on the charts. Here 50 Cent's "Disco Inferno" (97 BPM) gets a first-class remix featuring a potent drum track and scratching layered on top. Coming on just as strong as her last hit "Move Your Body" is Nina Sky's "Turnin' Me On," at 120 BPM, featuring Pitbull and Cham. The dancehall raps are extreme and make the song cook. Homeboi, featuring B.G., comes next with "Where They At?" at 86 BPM. Using a "heartbeat" kick drum to start the mix, it transitions into a killer rap track. "The Potion" (100 BPM) continues the hit streak for Ludacris with strong raps and a clean remix. This closes on an inspirational note with "Hope," by Twista, featuring Faith Evans (107 BPM). From the Coach Carter soundtrack, its sensitive acoustic guitars are balanced by Faith's powerful singing on the song's gospel-flavored chorus.

Honorable mention: The famous *CLUB BANGAZ* and *BLENDZ* tracks are finally available on CD. This vinyl-only service has been very popular and now digital DJs can jump on board with issues 1 through 6.

Also, the *SHOW ENHANCER CD* series is available in an *ANNIVERSARY BOX SET* which contains all of the Show Enhancers ever made (14) and a free bonus CD called Juicy Drops in a beautiful leather styled case. Volumes 1 through 8 are no longer available any other way, so this is something to jump on!

(Track listings are available online)

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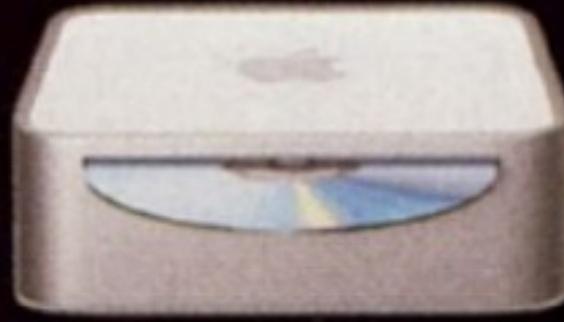
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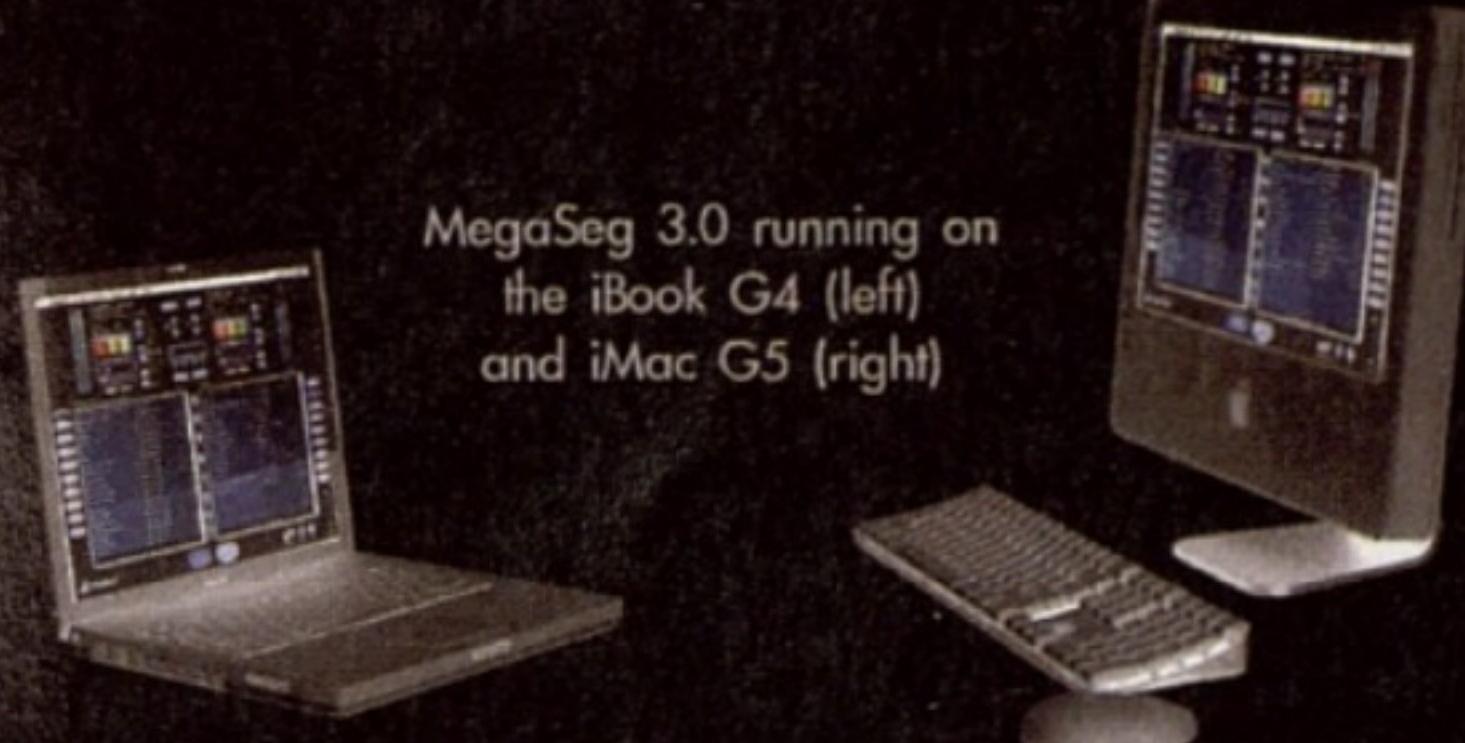
Mobile DJ companies can inexpensively add a MegaSeg system to their growing business, and double or triple book the weekends. Multiple crews can benefit from a well tuned music library, complete with perfect pre-set segues. Imagine yourself free from carting around all your CD's, players, and mixers to gig after gig. With MegaSeg, an iBook or PowerBook, and powered speakers, you have a complete compact system. And instant access to your entire music library!



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MegaSeg's real-time beat mixing allows you to mix with automatic or manual cross-fades. The Mixer includes an Auto-BPM button to match the tempo of the next and current songs. With MegaSeg, you are in full control of the mix.



MegaSeg 3.0 running on
the iBook G4 (left)
and iMac G5 (right)

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When you need to cue and preview tracks, MegaSeg has Multiple Output support for simultaneous Cue and Program outputs. It also works great with digital mixers, such as the Numark DXM01-USB.



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ENCORE
DROP IT LIKE IT'S HOT
WONDERFUL
LET ME LOVE YOU
ONLY U
DISCO INFERNO
1, 2 STEP
RUMORS
WHAT YOU WAITING FOR?
VERTIGO
SOLDIER-LOOP
WONDERFUL-LOOP
DISCO INFERNO-LOOP
1, 2 STEP-LOOPS

DESTINY'S CHILD	77
LIL' WAYNE	80
LUDACRIS	86
EMINEM	87
SNOOP DOGG W/PHARRELL	92
JA RULE feat. R. KELLY	93
MARIO	94
ASHANTI	95
50 CENT	97
CIARA feat. MISSY ELLIOT	113
LINDSAY LOHAN	115
GWEN STEFANI	136
U2	140
DESTINY'S CHILD	77
JA RULE feat. R. KELLY	93
50 CENT	97
CIARA feat. MISSY ELLIOT	113

X-MIX URBAN 79

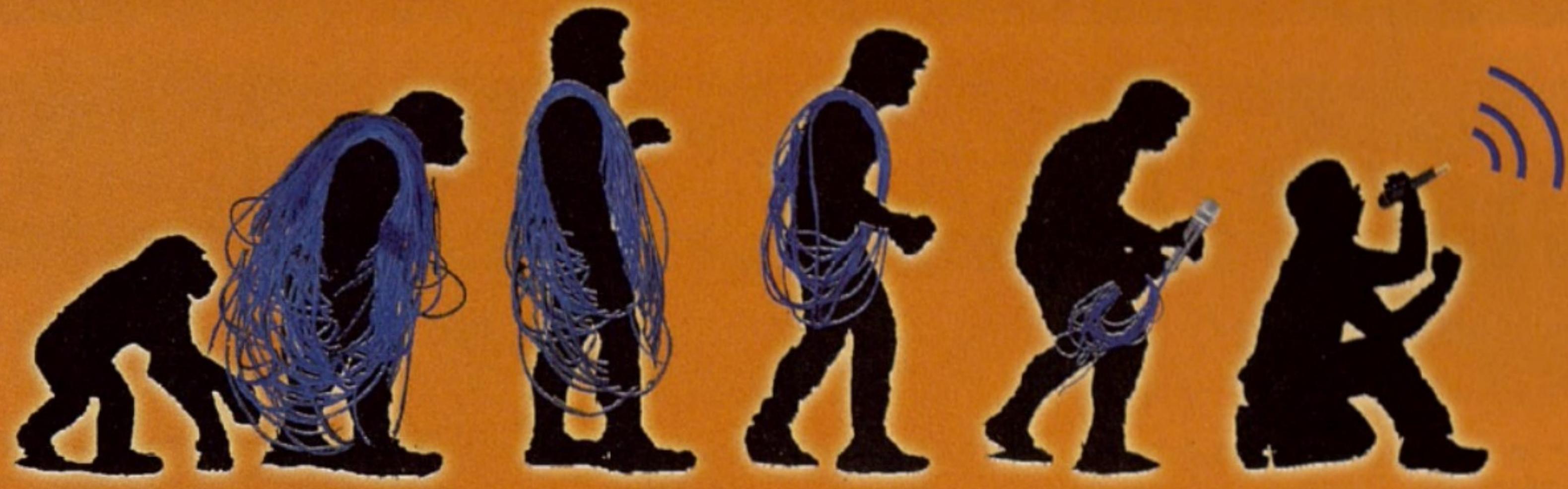
DISCO INFERNO
TURNIN' ME ON
BALLA BABY
THUGS GET LONELY TOO
GET BACK
MY BOO (CD BONUS)

50 CENT	97
NINA SKY feat. SHAWNA & PITBULL	120
CHINGY feat. LIL' FLIP & BOOZIE	93
2PAC feat. NATE DOGG	82
LUDACRIS	86
USHER AND ALICIA KEYS	86

FUNKYMIX 85

WAIT
GET RIGHT
MOCKINGBIRD
BABY
DISCO INFERNO
TURNIN' ME ON
WHERE THEY AT?
THE POTION (CD ONLY)
HOPE

YING YANG TWINS	102
JENNIFER LOPEZ feat. FABOLOUS	97
EMINEM	87
FABOLOUS feat. MIKE SHOREY	100
50 CENT	97
NINA SKY feat. PITBULLL AND CHAM	120
HOMEBOI feat. B.G.	86
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Predicting the Musical Future

Forget about the tabloid psychics: music subscription services are the true professional prognosticators By Mark Johnson

Previously I've written about my tentative state of affairs regarding the understanding and acquisition of contemporary music, specifically for school dances. I lamented about the ever-revolving door of one-hit wonder, teeny-bopper artists; that just when you can tell the difference between Kelly Clarkson and Jessica Simpson, their replacements arrive for another round of Guess The Artist.

My frustration was based on the wide variety of hit music that I was expected to have, combined with the short-term lifespan of those songs. Sometimes when I acquired a song after not having it, I didn't need it ever again. Despite my experience being a Mobile DJ, I really needed some extra help in acquiring the music in a timely fashion. That means having it when it's requested, not getting it after it's requested.

Musical Remedy

I've received numerous suggestions on how to solve this mystery, the most popular method being to subscribe to one or more of the monthly series discs that are advertised in Mobile Beat. I decided to do my homework and review what each of the major suppliers had to offer and what would make one stand out from the rest. You know the names: ERG, Hot Hits, Promo Only, Select Mix, TM Century, X-Mix, and a few others. How do you know which one is for you? I contacted each of them directly to get their opinion on how to make this important decision.

There is a common thread among all of the series discs suppliers. You cannot simply pick and choose one or more discs and hope to catch the right songs at the right time. You need to get on board for the long run, subscribing to one or more of their series in order to optimize the relationship.

Each supplier has their own "crystal ball" department that reviews new releases (or remixes) to create the next disc for each of their music categories. Let's review the kinds of songs that appear on each of these compilation discs.

It's a no-brainer that many major artists will release two, three, or more hit songs from their current CDs, and those

Each has their own calculations for choosing the songs for each disc and series.

It isn't as easy as looking at the current Billboard Top 100 list and pressing a disc for the first 20 songs. It's much harder than that. By the time a song gets on the Top 20, DJs should have been playing it for at least a month or two. Radio stations (who have promotional copies of everything instantly available) jump on a song and in a case of "chicken-and-egg," create the hype that drives the sales that put a song on the charts... which causes more radio airplay and more requests at Mobile DJs' events.

The Old Daze

In college, I worked at the radio station and was amazed at the volume of promotional music that appeared at our door. We diligently listened to each song (or at least the intro and a few other segments) to somehow detect what could be the next hit. We read Billboard, Cashbox and other magazines, hoping to learn how to recognize the one hit out of the 100 records we previewed. It was quite a tedious task.

Years ago, when music formats were a lot narrower and 45s were readily available, you could pick the exact songs that you needed. Now, for DJs it's really between purchasing the artist's retail disc or a subscription compilation. Artist retail discs get pretty expensive when you factor in the duds and one-hit wonders. If you wait for retail compilations like NOW, Jock Jams, MTV Party To Go or other retro-hits collections, you're long since past the time when you needed them.

Judging the Judges

So when you review the value of the different subscription suppliers, you should keep in mind that you are purchasing not just a collection of

songs appear on these compilations. But it's the brand new artists with their first song or an older artist with a revival hit that could make or break the value of these discs. Plus, there are some long-term artists that only have one hit at a time. There is really no consistent formula between the suppliers regarding the contemporary hit discs.

ERG Music	800-465-0779	www.ergmusic.com
Promo Only	407-331-3600	www.promoonly.com
Select Mix	800-959-1321	www.selectmix.com
TM Century	972-406-6800	www.tmcntrury.com

songs, but someone's expert opinion on what will be successful in the next few months. This is probably more important than the songs themselves. But how do you know which supplier's experts are right for you?

As you visit each of their websites, you will certainly be able to review the songs on all of their prior discs. This is probably the most important way to determine how accurate their crystal ball is. This is called driving forward while looking in the rear view mirror.

Each Mobile DJ has his or her own style of performance and the way of choosing songs to

Each supplier has their own "crystal ball" department that reviews new releases to create the next disc for each of their music categories.

play. If you can review the songs on the supplier's previous discs, keep score of how many are songs that you played or wish you had had on hand for a prior request but didn't. We all have been caught not having the right new song at the right time. If you can remember previous events, you can easily determine which supplier and series are for you.

Don't expect a 100% match. In fact, if you get 60-70% use out of these discs then consider yourself lucky. One company I subscribed to years ago barely batted three out of 16 in their radio pop series. I don't know what stations they were referencing, but they weren't the same as in my demographic area.

The one thing that you will find is that there is an undetermined latency between the release of a subscription disc and when the songs are needed. Sometimes a song gets popular in June and you may find it on the February disc. Most suppliers provide digital files or other methods to manage all these songs, making it easy to go back and locate the required hit.

Some suppliers may offer a yearly compilation of their compilation discs but may require that you were already onboard to purchase them. They really want your business on a month-by-month basis, so they don't encourage cherry-picking the best-of's.

You will be entering into a semi-long term relationship with any of these suppliers, so do your homework. Review their past discs to determine your own ratio of useful vs. useless songs. Every one of the suppliers has been around for a long time. They cater to slightly different tastes and play lists. Odds are you'll find the one that's right for you.

I'd like to thank the following persons and companies for their help in writing this article: Jim Weisz at TM Century, Suzanne Wilson and her staff at Promo Only and Richard Gastmeier from ERG Music. Each company is dedicated to supporting the Mobile DJ business with clean edits, diverse selections and timely releases. ■

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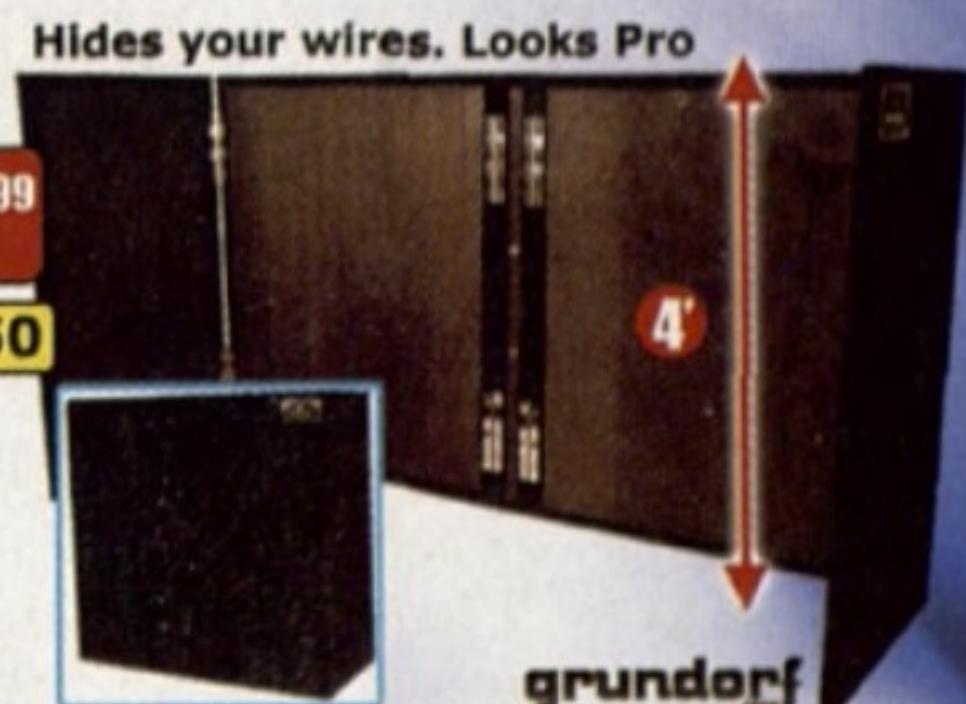
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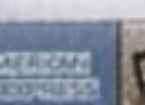
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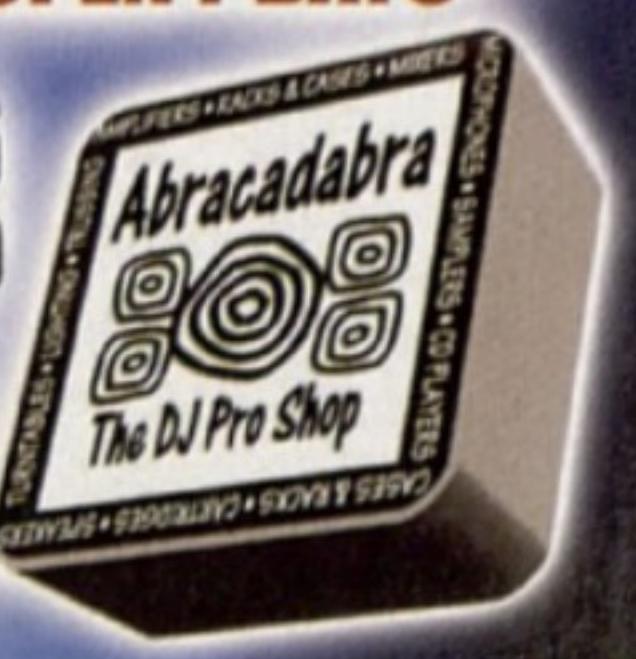
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FUNNY BUSINESS

IMPROV COMEDY AND THE MOBILE ENTERTAINER

Even DJs lacking a funny bone can apply the lessons of improvisational performance **By Mike Fischer**

While other mobile disc jockeys are recognizing that education is a critical component in the continuing journey toward wider respect, market expansion and increased revenue, I'll just make it up as I go along. Well, I mean, I'll study the art of making it up as I go along.

Most are familiar with improvisational comedy from the popularity of the television show, *Whose Line Is It Anyway?* but few dare to actually do it. I dare. I am a member of a local improv comedy troupe in Central Oregon, Triage, mentored by Michelle Johnson.

Off the Cuff

While many types of improv exist, from long form generally involves skits and games: basically, performers create a scene or play a game based on suggestions—usually just one or two—from a host and/or an audience. On the spot, no script, no preparation, no consultation, creativity on the fly. No two scenes or shows are alike.

Improv players work as a team to produce a snippet of theatre, with the resulting piece often ending up a bit wacky or slightly "off-center." Like Colin Mochrie, Ryan Stiles and Wayne Brady, these performers try to produce an engaging, usually coherent but occasionally bizarre slice of life for the audience, based on their submissions and input. If we succeed, the audience will laugh with us or grin at the absurdity—and accuracy—of the relationship and the situation. If we struggle a bit, well, on to the next game.

Just Nod Your Head

We have tools, though, that, if employed intelligently and judiciously, increase our chances for a scene's success, the audience's enjoyment and our personal satisfaction. Just like a Mobile DJ.

The fundamental underpinning of successful improv is "Yes, and..." Simply, you agree with the other person or people and their ideas in a scene and add along the same thread. Conflict is generally avoided and teamwork is crucial to the success of the scene. Denying, ignoring or canceling another player's idea can effectively render a scene rudderless or incoherent, often confusing or distracting the audience and the players. Listening, observing and being in the moment are paramount to a flourishing scene.

No stars, just strong team players.

Mobile Connection

In improv, players quickly establish a platform, the who/what/when/where of a scene. Expedient communication of the platform provides the audience with context and the actors with a discernible starting point to advance a story.

For DJs, particularly at a wedding, our platform is clearly established—the bride and groom, a wedding day, a church, a party facility.

Since scenes in game-style improv are often short, "daring to suck big" is encouraged. To the point, over-the-top reactions, larger-than-life characters, and well-defined, occasionally exaggerated use of physical space ("space work") all help cut to the essence of the scene. No time for small talk—initiate and then do something with the story at a comfortable pace. In the mobile entertainment world, we are often faced with split-second decisions to spin a one-liner, activate an audio clip, join the dance floor, or allow a tender moment to grow and flourish with no response. No useless chatter allowed, just say "Yes, and..." to the moment at hand.

You Look Marvelous

So, now that you have a basic acquaintance with the fundamentals of improvisational comedy, how can that knowledge or experience help you as a mobile entertainer?

"Improv principles are very relevant to business," notes Renie McClay, president of Sales and Marketing Training and an improv comedy teacher for No Foam Productions in the Chicago area, in a recent newsletter. "The goal of every improviser is to make the team look good. Period. When that happens, the performance works and the audience is pleased."

Mobile entertainers, like improvisers, must be able to think on their feet, react to the unexpected, respond under pressure, assess problems quickly and find solutions, and speak spontaneously. Mobile jocks must join with other professionals at an event to form a team that must work seamlessly with minimal conflict to insure success. If one struggles, all bear the reflection. The client's satisfaction, not individual egos, is the focus.

$$2 + 2 = 5$$

Listen. Accept. Add.

Many of my most memorable moments as a mobile disc jockey did not result from forcing an agenda on an audience, but from activities I did not initiate. With an arsenal of skills and experience at my command, I reacted, supported and added to something that was developing on the dance floor or on the sidelines, thoughts offered during a consultation, factoids gleaned in conversations, or the barest thread of a seed planted at an event.

With just a spark of an idea, pro DJs, like exceptional improv players, employ talent, timing and energy to raise the thought to an unforgettable moment...Even if we are making it up as we go along. ■

Causing a Scene

Interested in improv comedy? For mobile disc jockeys, who program on the fly and often engage in interactive games, dances and activities based on what's happening at the event, improv training offers another method for honing those valuable skills. Check out your local entertainment listings, regional comedy clubs or college curricula for classes and workshops. Many websites exist to offer ideas, explain terms and provide resources to learn more about this engaging art form. Here are just a few:

www.eneWSbuilder.net/salesmarketing/e_article000297322.cfm
www.funkycharm.com (Michelle Johnson's site)
www.fuzzyco.com/improv/games.html www.humanpingpongball.com/improv_glossary.html
www.improveeverywhere.com
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www.yesand.com



Fundamentals of Improv

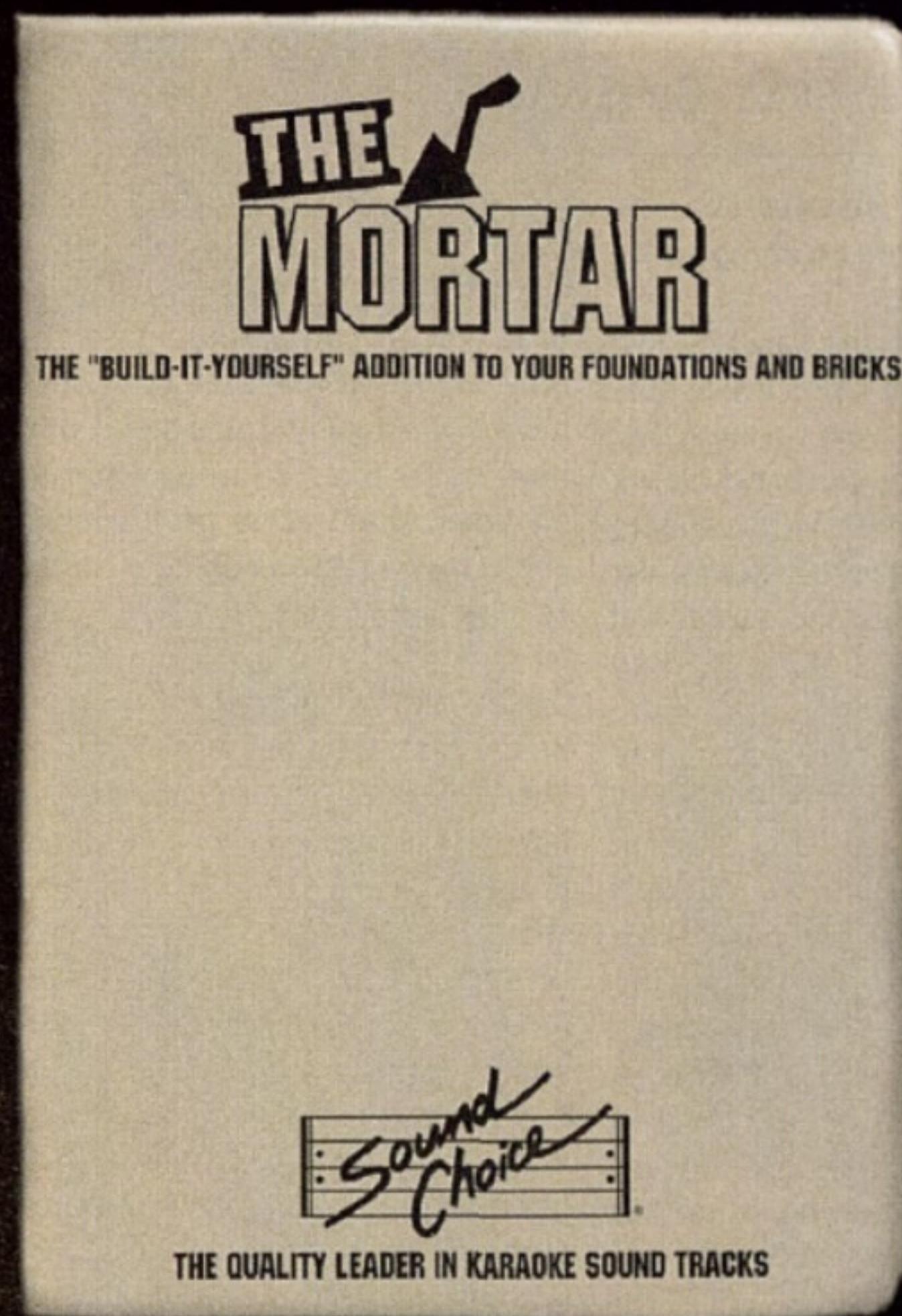
Agreement – Accepting what fellow performers(s) present is paramount to successful improv. If my scene partner announces we are in a bustling bazaar in downtown Calcutta during lunch hour and I comment on an alluring Alaskan sunset, the bit is in trouble. Running with what has been presented in the scene and adding to it will increase chances for success.

Listen – You can't accept and add to what has been presented if you didn't hear it. Opportunities to elevate a scene and create memorable improv start with critical listening.

Be in the Moment – Concentrate on the now. Listen and watch for subtle verbal and physical cues to gauge the narrative's progression. Do not invest time planning ahead or making assumptions—you'll miss what is going on in the scene. Focus on the moment.

No Judgment – If a player's ideas are regularly dismissed, he or she will be less comfortable offering them. Accepting without judgment is central to establishing a supportive environment on stage. Making strong choices based on team validation opens up limitless scene possibilities.

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M.I.K.E. Check: Promoting Karaoke Progress Up North

Canadian KJs band together to build respect for their profession **By Greg Tutwiler**



M.I.K.E. (Mobile & Interactive Karaoke Entertainers) aims to help KJs understand the mindset that they need in order to make positive changes occur.

it is when someone slides in the back door and snatches a gig right out from under you, all in the name of charging less. Well, some KJs from Canada have decided they're not gonna take it anymore.

Spurred into Action

"After experiencing yet another situation where a bar owner changed to another karaoke company, without either giving notice or informing us of any grievances—in fact, only a month before we received a raise based on our good performance—we found ourselves 'gripping' with other karaoke peers about the unfairness in our industry," Bell related. "This conversation went along the same lines as usual, from bad venue owners to other karaoke operators that have little to no overhead because of all the

Now,

I am aware that this is not a new issue. And when it happened to me recently, initially I decided to accept it for what is and move on. But a letter from Jo-Anne Bell of BellTower Entertainment Inc., reminded me of just how irritating

swapping of burnt material, and why wasn't anyone doing anything about it."

But this time, the karaoke host decided to take some positive action. In February, Bell, who co-owns her company with her husband Norm, met with a few friends to investigate their options. "I asked one particular karaoke owner, Julie Austin of Wolfsong Entertainment, about forming an association similar to the CDJA, of which we are members," she recalled. "We both figured it was well overdue." The friends had a series of meetings including one with CDJA representative Doug Scott and fellow KJ Will Ruddy. The CDJA was willing to offer an umbrella of support, thus allowing M.I.K.E. (Mobile & Interactive Karaoke Entertainers) to be formed. "We could now concern ourselves with gathering other KJs and promoting the concepts we believe in," explained Bell.

Stop the Insanity

"Near the top of my priority list is to stop karaoke entertainers from getting caught up in the losing battle of being 'karaoke kops.' There is only one winner in this scenario, and it isn't the KJ that goes out on this limb. This person is encouraged by the labels to report and otherwise suppress those who illegally burn karaoke music. Too often, the legitimate KJ who valiantly takes up the gauntlet is ostracized by not only the pirate, but also the 'friends' who support him. By all means report, anonymously, those you know for a fact burn, but don't make it your focus. Instead, create for yourself and your business a proactive and positive way to retaliate. Make your focus education, ethical business

practices, and quality of service. Bite the bullet. Charge more (yes, you are worth it), but give more too. The ones you are competing against not only use burnt material, but usually have poor-quality equipment, don't have a structured show (like starting on time), don't dress professionally and have an attitude of 'Who cares... I can get work elsewhere.'

Get What You Deserve

Bell says she lets prospective clients know that she understands they have made a substantial investment in their company, and as such, they should be hiring an entertainment company that is of the same mindset. "I list what I have invested into my company to ensure they get the best bang for their dollar. They are not hiring a fly-by-night show, but an incorporated and committed company that will work with them, not just for them. I also let them know my marketing plans, including any details tailored to their venue."

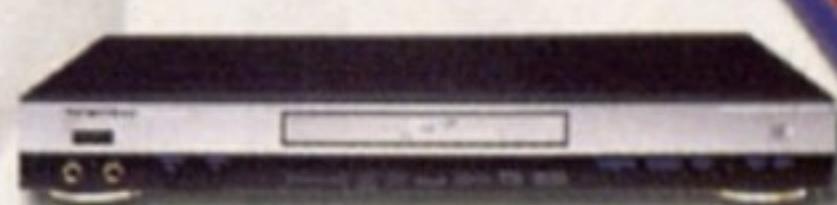
"A bar is willing to pay a three- or four-piece band \$400-plus for a night of entertainment and a DJ \$300-plus, but it is like pulling teeth for a KJ to get \$200," Bell lamented. M.I.K.E. aims to help KJs understand the mindset that they need in order to make positive changes occur. "I don't want to see bands or DJs get less money. What I do want is for KJs to do something other than griping about what they don't have, and start improving their situation. We provide a viable form of entertainment, and if the public is going to take us seriously, then we have to start taking ourselves seriously too."

For more information about M.I.K.E., contact Jo-Anne Bell at msjoey@yahoo.com. ■

Sing with the "BIG BOYS!"



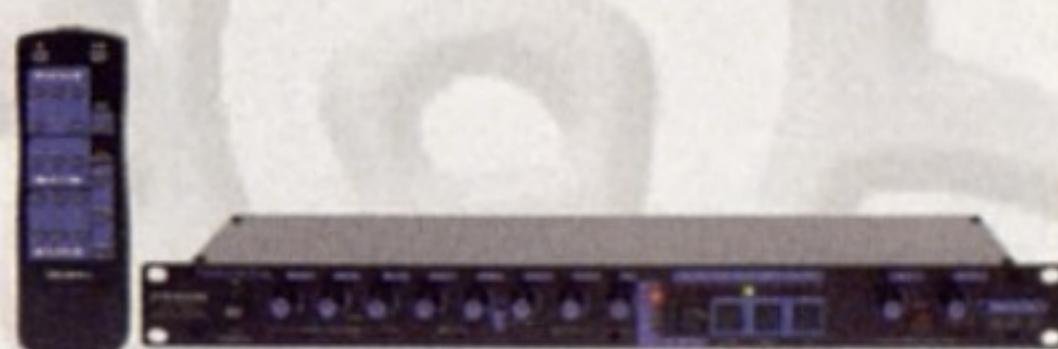
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The Complete VJ

How to do video right: a guide to the gear and techniques you need to be a mobile video pro

By Bill Starin

How do you make yourself stand out from your competition? How does the professional mobile entertainer increase his or her demand? How do you offer more and get more money for your services?

Music programming for event DJs (weddings, company parties, etc.) is generally pretty narrowly formatted; the songs work over and over again because people want to hear them. And that play list is not secret.

If you really want to be a major player, the direction is to get into extended services. You've already added lights for effect. Maybe you have a karaoke set. Maybe you invite a local singer to stop by to sing during your performance. Maybe you hop onto the floor and lead people in dance steps.

Another fresh source for excitement and differentiation is to transform into a full-fledged, multi-media act. Now, you can add video to become the VJ. As a video jockey, you can promote your show as a digital audio-video experience, where you are the master electronic MC.

Think Before You Shoot

When you plan for expanding, consider things in this order: 1) people, 2) program, 3) product, and 4) profit. What will people enjoy? What will get them involved? What will make the experience memorable? Once you have that in mind, let your creativity go. What visual program content will accomplish your goals? When you have an idea of what to show, then the equipment configuration comes into play. You'll have to balance the type of video presentation you want to offer with the level of investment you want to make. A good indicator of how far to go will be the demand that you've already seen for video services. In many places, video capabilities are becoming an expected offering.

Enhancing Receptions

What program elements and techniques can you use within the mobile entertainment context? In the case of a wedding reception, for example, you can start with basic image magnification of the occasion's main events. Shoot the bridal party's entrance, the toasts, first dance and other special dances, and the cake cutting, projecting all the action on-screen. You can capture those moments a couple of ways.

You could have a roving assistant or work with the wedding videographer. The roving acquisition camera could be hard-wired or wireless. The wired method presents an obvious



When you plan for expanding, consider things in this order:

- 1) people
- 2) program
- 3) product
- 4) profit.

cable management challenge. Wireless video can run several thousand dollars for a near-broadcast-quality signal, but chances are you only want a feed to put on screen, not for people to view later. That footage would be recorded on the camera's tape. So a low-cost wireless monitoring system like the WaveShot from Laird Systems would suffice. It runs around \$500.

Another method of getting shots would be a robotic pan-tilt-zoom (PTZ) camera, with remote control capability. This might be your primary camera or supplemental to the roving camera. The Sony EVI-D10 and EVI-D70 are in this family of products. These are single-chip cameras. If you want to go for the best quality, the BRC-300 is a three-chip camera. Infrared remotes come with the cameras, allowing you to select preset shot positions as well as pan the crowd or zoom in on a scene. As an option, you can get a joystick controller to quickly get to the camera angle. This would be a wired controller, which could be daisy-chained to several cameras in different locations. These cameras might be mounted on light stand or placed on dedicated tripods—wherever they need to be to get the best shots.

Having two cameras gives you the advantage of switching between close-up and wider scenes. For instance, for the cake cutting, you could frame a medium shot of the couple and then zoom in on them holding hands, posing and cutting the cake. Follow that with a wide shot of crowd reactions. Yes, this requires extra production moves, but it is doable for the experienced DJ, with the background song for the moment already playing and a headset mic on, to free up the hands for action while MCing.

Camera Considerations

Camera selection is based on a number of factors. One (referred to above) is the number and size of the chips or CCDs (charged coupled devices)—sensor arrays that have many individual photosensitive elements called pixels. The optics in front of the CCD focus light from the scene onto the CCD, where each individual pixel creates an electric charge proportional to the intensity of the received light. Since the CCD is the most important part of any camera, it has the most affect on the camera's performance; thus, the better the CCD the higher the price. Professional cameras usually have three CCDs: one for each primary color—red, green, and blue. (Every color in between is just a combination of these three.) Basic camcorders will have just one CCD capturing all colors. Size also matters, since the larger the CCD, the more light is captured. A larger CCD operates more effectively in low-light conditions.

The brightness of a scene is measured in Lux. (The amount of light a candle disperses in one foot equals 10.76 Lux) The lower the Lux rating on the camera the better, since it means that it doesn't need to be as bright for the camera to do its job. Not too long ago, very bright lights were needed whenever video was recorded. Nowadays, some Sony cameras will record in a fraction of one Lux or even in "0 Lux"—pitch black—utilizing IR (infrared) technology.

Gain refers to amplification of the signal, which is useful in low-light situations. The higher the number, the greater the added gain. Gain increases also add noise. Some cameras

have AGC (automatic gain control), which automatically adjusts when changing from a well-lit area to a darker area, or when the sun goes behind a cloud, etc. As with audio intensity, video gain is also measured in dB (decibels). In this case, the higher the number, the better the capability.

Another specification to look at is Horizontal Lines of Resolution. It's the approximate total number of horizontal TV lines (TVL) that the camera is capable of producing. Standard NTSC video is capable of providing about 470TVL. DV and analog cams deliver various numbers of lines. High Definition (HD) operates at 720 or 1080.

Just like audio, Signal-to-Noise Ratio is the ratio between the desired video signal output and the noise level in the electronics. This is measured in dB: the higher number, the lower the noise.

(For more information on camera selection, download the Sony Camera Guide, from <http://www.starindistributing.com/billm/2-7-05/Sony-LC-Camera-Guide-V3-Starin.pdf>)

Visual Variety

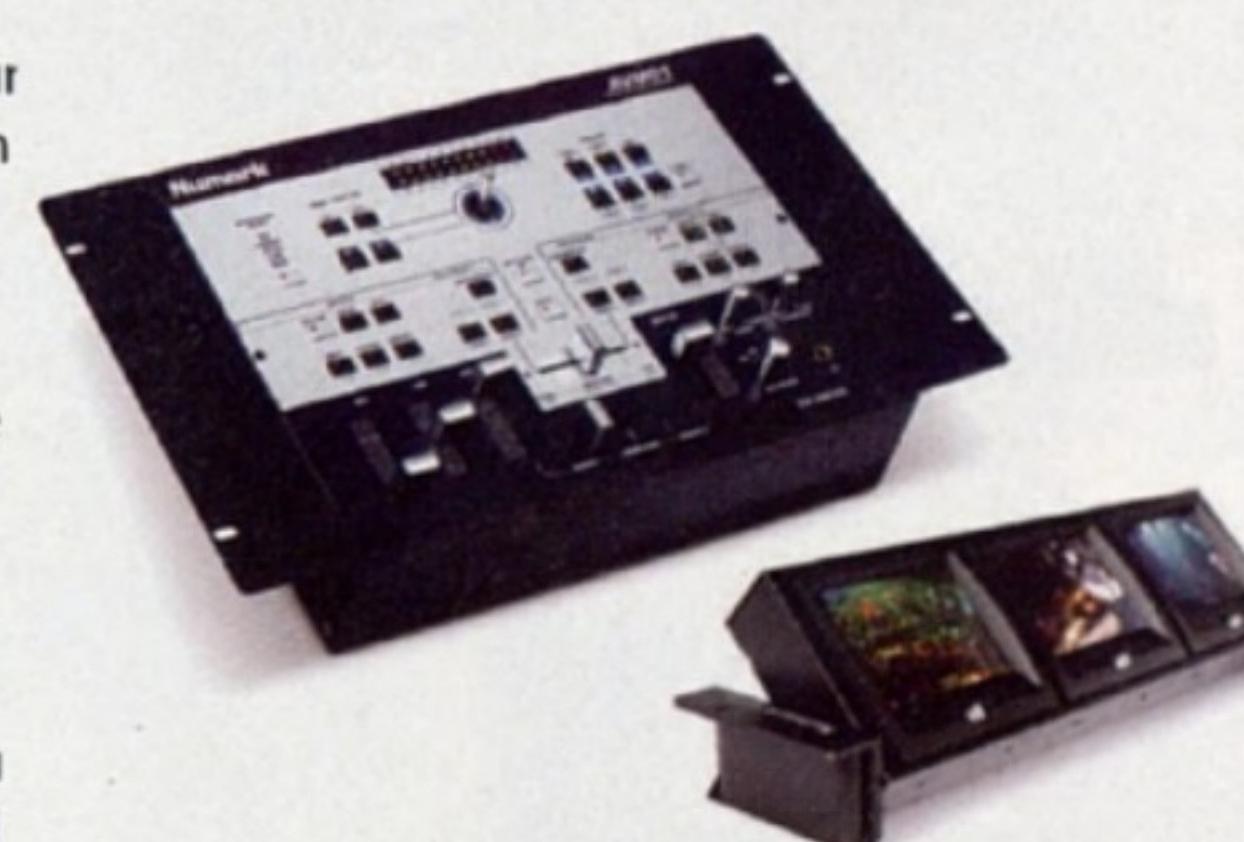
Besides mixing your in-room camera shots, another way to have an engaging visual presentation is to insert other content. Think of background images as just like background music: something to add while people are entering the room and waiting for the party to start. One possibility is a pre-produced video with insertions of your logo and shots from other events, titled to show what people can anticipate for the evening.

A value-added or optional service feature could be a PowerPoint presentation of old photos of the couple growing up, with parents and family, while dating, and so on. You could present this as a stand-alone event or as simply background while people are eating dinner. Or, you could do both: first, play a background montage, than later on pull out a "center-of-attention" piece on how the couple met, etc. Someone in the family or the wedding party might want to contribute the content. You'll want to get to know the transitions and animations in PowerPoint to make this exciting. You could also get a video editing program that allows you to dump in digital pictures, so you can play the presentation as actual video. (This would be your obvious option if you don't want to have a PC on hand.)

During the dance time you could have old footage of Bandstand for '50s and '60s sets, some big band, swing era footage for the "In the Mood" set and any other dance images, even cartoons (all properly licensed, of course). You might cut between dance-floor camera shots, stock patterns, and PowerPoint or other titling. The level of interplay will develop over time. You just need to start with a few building blocks and go from there.

Mixing Images

As you've grown to become a master at audio mixing, you will also grow to become a master video mixer. You will need some way of transitioning from one video source to another. You could start as simply as having a projector that has multiple inputs that you can switch between, using the remote control.



In the case of a wedding reception, for example, you can begin with basic image magnification of the occasion's main events...Start with a few video building blocks and go from there.

A step up from that is a dedicated video switcher or mixer. One thing you will want to avoid is a video selector. These basic units will not sync the sources, thus a glitch on the screen can occur because the two signals are not matching. You can get a stand-alone video switcher to compliment your existing audio mixer or a mixer/switcher combination like the Numark AVM01. Look for features in your switcher package like transitions with multiple wipe patterns and fades. PIP (picture-in-picture), and Chroma key (for superimposing a layered scene over the blue areas of a shot) are useful too. To further enhance the show, look for effects like mosaic, strobe, freeze, paint and invert, which will add dimensions to your graphic look.

If you are going to show PowerPoint with your video switcher, you need to feed that to the projector and switch it there, or get a scan converter to scale the signal down from PC graphic output to video and put it in one of your inputs. Some laptops have a composite video output as well. (Composite video is the two-conductor carrier found on RCA connectors with most home video products.) Besides connectivity, the differences between PC and video signals are in the resolution and refresh rates. PC output (VGA) is broken into the components of Red, Green, Blue Horizontal and Vertical Sync. These are connected via a 15-pin connector.

There are some switchers that will switch a computer data display as well as video. The Sony SRP-X700 and SRP-X500 are "cuts-only" presentation switchers that also provide audio mixing, digital signal processing and amplification for use with monitors. The new king of the event switcher is the Sony Anycast. It will take six video sources, including VGA, allowing a host of transitions, titling and effects. It will "upscale" all sources to computer resolution for the best image-quality to be displayed. A built-in screen provides preview and master monitoring. And if you're using PTZ cameras, it has a joystick control to position them.

As with your DJ mixer's headphone cue system, you will want to have a bank of preview monitors, so you can get a source cued up or a shot positioned before you take it to the screen. Numark's VM03 has a triple bank of 5" LCD screens ideal for this. (Look for a review of this, along with the AVM01 mixer switcher mentioned earlier, in the next MB. – Ed.) Wohler and Marshall also make similar LCD banks.

Step Into the Light

All your video mixing mastery will be for naught if the audience can't see the images clearly. When it comes to projectors, there are a number of important considerations. One is resolution. An SVGA model (800 x 600 pixels) could certainly handle most general computer graphics and video. These are comparatively inexpensive, starting around \$1,000. If you want to get a higher-resolution model, an XGA provides 1025 x 768 and you should be sure to get one that will be High-Definition capable for when you go to that format.

Brightness (measured in ANSI lumens) is a key feature because you want to be able to project in a room with high ambient light like a banquet hall during an afternoon reception with sunlight streaming in the windows. The key is to keep as much light off the screen, so that you maintain contrast. Current projectors typically start at 1000 lumens; a 2500 to 3000-lumen model would handle almost every situation. The big guns run around 4500-5000 lumens. Anything bigger might be stunningly bright, but would be overkill for most halls.

(For an in-depth look at one of the recent crop of bright but affordable projectors, turn to the review of Optoma's EP759 on page 34.)

Picking the best screen on which to project also requires some thought. Screen size is dependent upon the halls where you'll be performing most of the time. The general rules of thumb are: 1) the screen height should be 1/6 of the distance from the screen to the furthest viewer; and 2) the bottom of the screen should be at least 48" above the floor or within line-of-sight of the furthest viewer. Let's say the last row of seating is 50 feet away. The screen height should be 1/6 of that distance, or 8.3'. The typical image aspect ratio is 4 x 3 x 5 (height x width x diagonal), so an 8.3' screen height translates into a 10' diagonal, in round numbers.

Look into a screen that buttons down to a collapsible frame for packing. This takes slightly more set-up time, but provides a nice flat and even surface. The Screen Works' EZ-Fold line is a good option in this category. There's no need to get a "high-gain" screen. This is one that increases the light reflection back to the viewer. With today's projectors being so bright, that need is minimal; using one also reduces the "viewing cone" area (see below). If mobility is your biggest concern, a number of extremely portable screen types, like the traditional tripod-style or the newer pull-up style are available. These are in protective housings for transport and can be set up very quickly.

Have you ever seen dual projectors in a wide audience area? This is done because it is best to keep the audience within a 60-degree

Screen Reference

Often we talk about screen or image sizes in either orthogonal (right-angle) or diagonal dimensions. Here's a handy table to help you convert one to the other.

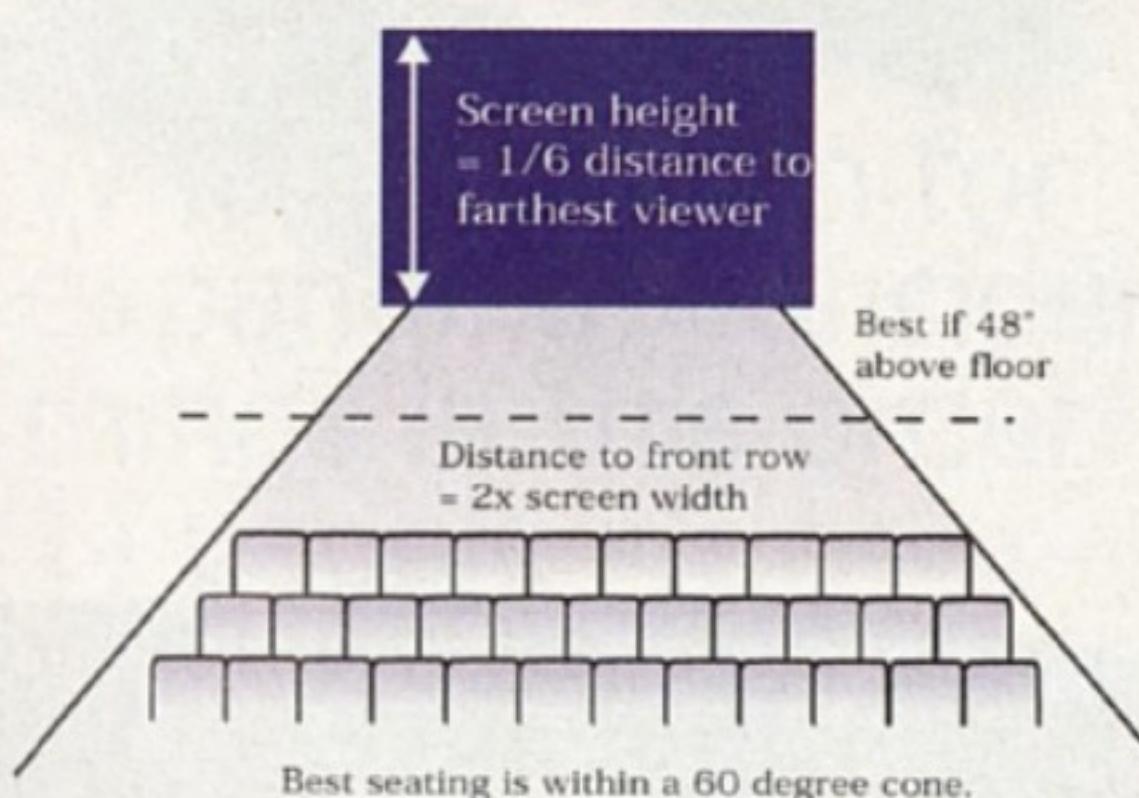
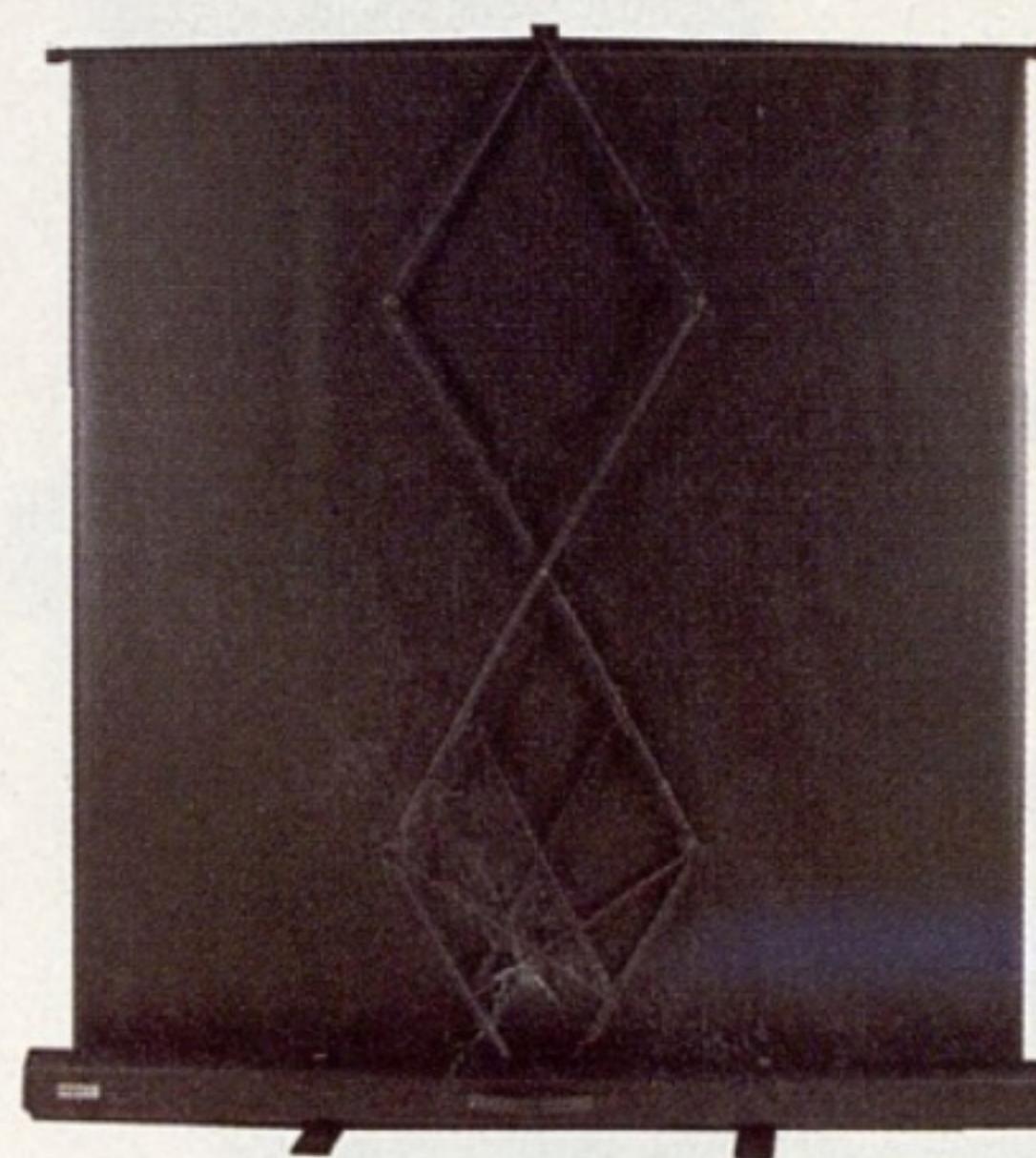
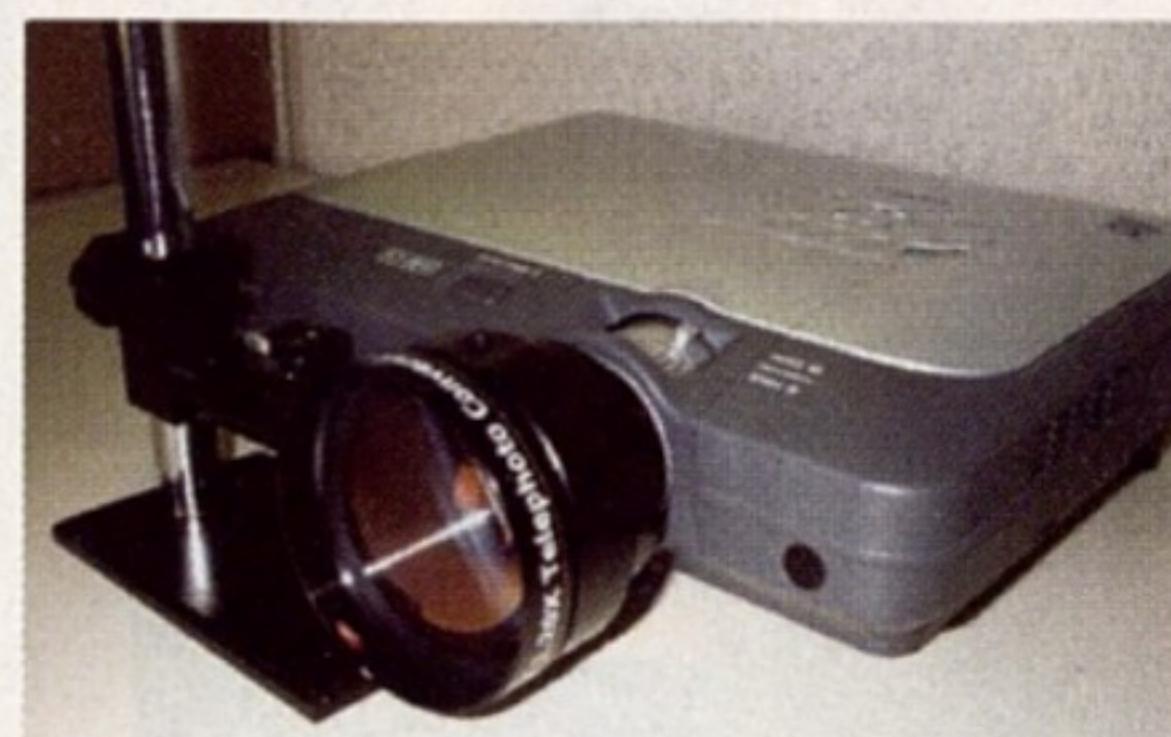
Diagonal = 1.25 x Width

Diagonal = 1.66 x Height

Width = 0.8 x Diagonal

Height = 0.6 x Diagonal

Provided by DJ Dr. Drax



"viewing cone" to avoid off-axis distortion. If your room is wide, you might want to go to a second screen. If you're sticking with one, try to place your single screen in a location where only the "cheap seats" are off-axis.

Getting Into Position

Use the throw-distance-to-screen-size chart supplied by the manufacturer to determine where the standard lens of your projector will allow you to position the projector. Since most projectors have a zoom lens, you have a range of distances for throwing a given image size.

If you can't place your projector at this distance, you'll need to use a replacement lens or a lens adapter. To select a different lens, consider the ratio of the focal length of the lens along with the screen width and the distance from the projector to the screen. The formula is distance/width. For example, if you had a 10' wide screen and a distance of 10', you'd need a lens with a 1:1 ratio. If your distance changed to 20', you would need a lens with a 2:1 ratio. Due to the different sizes of the LCD panels used in each projector, the actual focal length of the required lens varies. An exact formula uses the panel size: Lens focal length = throw distance x LCD panel / the screen diagonal. Don't want to do the math? Have your dealer assist you. For the best help, go to a place where they know lenses. For the greatest flexibility get a projector that has interchangeable lenses, and a good long-throw to swap out when needed.

The other lens option is to combine a short-throw lens with a screen that is capable of rear projection. You could set up a small "backstage" area in a corner and not worry about where the front projection position has to be.

In either case, it is best to install the projector directly on axis to the center of the screen. To compensate for not being exactly on center, you could use a projector that has lens shift—the ability to move the lens itself left/right or up/down within the projector housing. Digital keystone correction is another corrective feature you will want to have. This allows you to electronically "square up" an image that has been distorted into trapezoidal shape due to a sharp up or down projection angle.

One "accessory" you must absolutely purchase and maintain with your projector is a spare lamp. You're not going to find the exact, unique lamp for your projector a half hour before show time down at the hardware store. It's an insurance policy. Many projectors come with lamp-life indicators that help you keep an eye on how long your lamp has left. Projector lamps typically swap out very easily.

Pictures of the Future

At the outset we provided some examples of how incorporate video into a wedding reception. This is just the tip of the iceberg in terms of utilizing video as part of your entertainment services. Video will enhance a variety of events in a myriad of ways, from corporate team-building sessions to multi-media youth performances. Audiences are demanding more and more excitement beyond just the music...but you are only limited by your own creativity in meeting this challenge.

You've got the gear, and you've got the gig—now it's time to dazzle. ■

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The Future's So Bright...

VJs using the Optoma EP759 Projector may cause audiences to pull out their shades **By DJ Dr. Drax**, President, ADJA

As we move further into the new century, technology is creating more and more demands for event environment enhancements. One if these is a large, bright video presentation. It is now more common to see video at weddings, mitzvahs and other mobile events than it was just five years ago. As the popularity of home theaters has grown, so has the demand for video entertainment at all kinds of functions outside the home.

Until recently, you were compelled to present this enhancement in a very darkened room; or you had to mortgage home, family, and even body parts to get a really bright display to use under normal event lighting. All that has changed. Introducing the Optoma EP759 Projector—the most powerful video projector in its class.

This featherweight wonder will produce a "television-bright" image on a 9' x 12' screen. That's right—a 15' diagonal image as bright as a CRT. Can you say portable Jumbotron? Yes, there are brighter units available, but not at this price point and weight. It's the first 3,500+ lumen device at less than 8 pounds. The Optoma EP759 is a perfect video-serving device for the Mobile DJ/VJ.

Blinded by the Light

The unit uses cutting-edge, single-chip DLP™ (Digital Light Processing™) technology from Texas Instruments®, the same approach used in digitally-based movie theatres. Unlike LCD projectors, which pass light from a lamp through a crystal, DLP uses an array of micro mirrors to reflect the light either through the lens or into a light dump. Thus, it takes significantly less power to produce the same brightness as an LCD. DLP also produces higher contrast ratios, giving a truer luminance balance across the intensity spectrum. This unit utilizes tunnel cooling for nearly silent operation. Heck, if you didn't notice the room being lit up by the bright image you wouldn't even know it was running.

The unit's advanced digital keystone correction and high-quality, full-screen image rescaling had to be seen to be believed. Keystone correction lets you use the projector at a less-than-optimal angle and still get a square image. This is extremely important with shorter set-up distances.

Projecting a Professional Image

If you attended the recent Mobile Beat Show in Las Vegas, you got to see this unit in action, first hand. After my presentation, I got almost as many questions about this unit as I did on the seminar topic. People could not believe how such a bright, crisp image could come from such a small device. Never before had I been able to keep the house lights up while making a presentation; it was a real treat to be able to actually see the audience the whole time. Using the optional short throw lens, we were able to fill a 9' x 12' screen from just 12 feet away. Normally it would have taken twice that distance to get a full screen. The short throw lens is perfect

for mobile entertainers: how often do we get 30 feet in which to set up a projection system? This unit did an awesome job during three days of presentations during the DJ show. It also performed equally well for events during the next month.

The EP759 was a breeze to set up. (The "EP" stands for EzPro, after all.) Its control panel was simple to understand and the on-screen menu allowed for straightforward setup and operation. The unit came with a mouse remote with built-in laser pointer. This was very helpful for presenting, as I could control all the unit's functions with it, from anywhere on the stage.

Another very cool feature was PIP or Picture-in-Picture. This allows you to easily switch between multiple inputs: while one presentation is running you can insert another type of video content without switching the full screen. Toggling them was easy. This was a very useful function, which I utilized at several events.

The unit comes with every cable you'll probably ever need for video input. It even has a pass-through VGA port for local display or for multiple-unit slave performance.

The only real negative I could come up with was that the supplied carrying bag lacks room to transport the projector with the short throw lens attached. But it's not really a big negative, since most pro VJs would use a road case anyway.

I can certainly attest to EP759's ruggedness, in any case. When the unit arrived, the shipping box had a hole in it the size of a basketball, and I thought the unit would be DOA for sure. Much to my surprise, the projector powered right up and functioned properly. The Optoma service desk was awesome, responding quickly to my call of concern. I had an RMA in my hands within the hour. The unit was tested, serviced and found to be in perfect condition—no damage at all. Now that's what I call tough.

Projections on Target for Success

I'll say it again: seeing is believing with this projector. I have compared its specs to many on the market and I feel that it represents an exceptional value to the Mobile VJ. The unit's MSRP is \$4,999.95, with the short throw lens at \$1,299. While that might seem high, it's not, when you look at the price of the only other alternative for minimum-space conditions: a beam-folding device that shortens the throw by use of multiple mirrors. The last one I checked into cost over a grand and measured 3' x 4'. It did fold up, but when compared to a device the size of a lunch pail for the same price, the choice seemed like a no-brainer to me. A package combining the Optoma EP759 Projector and a short-throw lens is a definite Drax Must-Buy for anyone wanting to be a serious VJ. ■

I would like to thank Optoma Projectors and MC Mobile Audio Visual (www.mcmobileav.com, 989-689-3225) for providing this unit for review.

Optoma • 715 Sycamore Dr. • Milpitas, CA 95035
Tel: 408-383-3700 • Fax: 408-383-3701
www.optoma.com

Spec Highlights

(For the full list go to the Optoma website.)



- **Display:** 0.7" Double Data Rate DLP™ Technology by Texas Instruments
- **Resolution:** Native XGA (1,024 x 768), UXGA (1,600 x 1,200) compressed
- **Brightness (Typical):** 3,500 lumens
- **Contrast Ratio (full on/full off):** 2000:1
- **Lamp Life:** (STD/ECO) 2,000/3,000 hours (300W user-replaceable UHP lamp)
- **Throw Ratio:** 2.0 - 2.4 : 1
- **Image Size (diagonal):** 29.5 to 246 inches
- **HDTV Compatibility:** 720p, 1080i, 576 p/i, 480 p/i
- **Projection Distance:** 4.9' to 32.8'
- **Computer Compatibility:** UXGA compressed, SVGA compressed, XGA, SVGA, CGA, VESA standards, PC and compatible, Macintosh
- **Video Compatibility:** NTSC (M, 4.43/3.58 MHz), PAL (B, D, G, H, I, M, N), SECAM (B, D, G, K, K1, L), 480i/p, 576 i/p, HDTV (1080i and 720p)
- **Aspect Ratio:** 4:3 Native, 5:4 / 16:9 Compatible
- **Projection Lens:** F / 2.4 - 2.6, f = 28 - 33.6 mm, 1:1.2 manual zoom and focus
- **Keystone Correction:** ±16°
- **Horizontal Scan Rate:** 15 - 100 kHz
- **Vertical Scan Rate:** 43 - 120 Hz
- **Power Consumption:** 360W - normal, < 20W - standby
- **Displayable Colors:** 16.7 million
- **I/O Connectors:**
 - o **Inputs:** DVI-HDCP, VGA, S-video, component video, composite video, 1/8" audio, USB, RS-232
 - o **Outputs:** VGA monitor loop-through, 1/8" audio, USB, RS-232
- **Cables included:** VGA to DVI, composite video, S-video, VGA, USB, D-sub15 to component (YPbPr)
- **Weight:** 7.5 lbs.
- **Dimensions (W x H x D):** 13.4" x 5" x 10.3"
- **Limited Warranty:** 2 years, parts and labor, lamp: 90 days



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Reaching for the Stars!



With a new, top-notch location and a positive vibe about the future, entertainers at the 2005 Mobile Beat DJ Show and Conference in Las Vegas hit the jackpot

Mobile Beat continues to be THE main event of the year for mobile entertainers and DJs of all kinds. This year saw the show move to a great new venue at the Stardust Hotel and Casino. Imagine a hotel full of DJs making new contacts, renewing old friendships, swapping shop talk after enlightening seminars, comparing great deals on gear, yadda, yadda, yadda. You get the picture. If you were there, here's a quick recap; if you weren't, here's a taste of the excitement you missed...

Awesome Information

Keynote speaker Doug Cox made a triumphant return to the show with his seminar, "Secrets of a 20th Century Dreamcatcher." This motivational session was just what DJs needed to get energized about success. On the tech end of things, DJ Dr. Drax served up the scoop on cutting-edge DJ tools, including how to get started with video. In the business realm, Jorge Lopez shared insights that have helped the most successful DJ companies flourish. Dave Van Enger hosted a panel where DJs got info on the best practices for working with other event professionals. Scott Faver, the Game Master, shared his latest ideas at his standing-room-only seminar. From gear to business to performing...all the best info is at the Mobile DJ Show. Period.

Groove Tools

Business always revs up to full throttle on the second day of the show. The exhibit hall at the Stardust Pavilion was packed with DJs seeking out the latest in audio and lighting gear, software, music, party props, business services, and a whole lot more. Exhibitors interacted with DJs on the tradeshow floor as well as in the hands-on workshops in dedicated presentation rooms. At the workshops, attendees got more in-depth product knowledge and also instruction on the freshest techniques to get the most out of their equipment.



Party Central

At the pre-show Welcome Party, karaoke has become the tradition as the early arrivals get right down to partying, mingling, and a little craziness on stage. This time, singing DJs got to enjoy some extra performance perks, like a killer concert sound system.

The DJ Allstars event is a lot more than just a party with great music, food and drink. It's an opportunity for DJs to gather new interactive ideas to take home with them and make their own. This year there was quite a smorgasbord of performance concepts to go along with the tasty spread of party victuals.

Postcards from The Beach: Wednesday night was American DJ's Customer Appreciation Party, which packed out The Beach, one of Vegas' premier clubs, with DJs ready to par-tay. No sand or sun—just awesome sound, lighting, food, drink, prizes and massive fun, thanks to the generous folks at the American DJ Group of Companies.

DJ Wins Big in Vegas!

After tons of individual prizes went out to many DJs in attendance, the luckiest DJ of the show, Sue Albright of jB JAMS Entertainment in Gainesville, Georgia, took home the Sensational DJ Giveaway system. This incredible collection of gear was valued at over \$14,000! After entertaining northeastern Georgia with high-quality disc jockey services for over eight years, jB JAMS Entertainment boasts a team of six full-time disc jockey entertainers who provide diverse services.

Don't miss out on all the excitement and opportunities at next year's Mobile Beat DJ Show & Conference in fabulous Las Vegas. You can also check out the MB experience at the upcoming Summer Show in beautiful Niagara Falls. (See page 79 for info, or go straight to www.mobilebeat.com for details.)

Stars in Their Eyes...

Here's what some of the DJs and exhibitors had to say about the show:

I am still coming down from the experience of Vegas. This was my first (and not my last) show, and I learned so much about how to build my business, get gigs, and how to conduct myself at a show. I am counting the days till next year so I can talk to all the people I met this year and catch up. I got awesome deals on the sales floor, and [the exhibitors] were all real friendly and helpful. Nothing but good stuff. I'll see you at the next show. Viva Las Vegas!

Richard L. Seymour, aka, Ricky Rhythms
The Sound Star DJ

Just a short note to tell you how much I learned from the DJ show in Vegas. You have no idea how much the presentations and the expo opened my eyes. I feel much more confident in my abilities and in expanding my business. A lot of the questions I went with were generously answered by other attendees. I never knew there was a DJ/KJ fraternity until I was so warmly welcomed. I'm certain the friendships I made there will last a lifetime. Thank you, Mobile Beat, for all the hard work in putting together the conference and thank you to all the DJs and KJs I met there. You will never know how much impact you had on me...

Cheryl Quinlan
Cheryl Q'Productions

I would like to take this opportunity to say thank you for an incredible Mobile Beat convention in Las Vegas this year. This was my first Mobile Beat convention, and I learned an enormous amount of information that I will utilize to help my business continue to succeed. I enjoyed many of the speakers and the ideas they brought to the table. Thank you again for a great show. I am looking forward to next years show.

Bobby Sorden
MS Sensational Sounds

It was a great show. I was so busy I didn't even get to walk around this year.

Rob Drachler
TM Century

This was the most successful Mobile Beat Show I have ever attended! The new venue is fantastic. I was very impressed with this year's production over all!

Nick Hahn
Marketing Manager, Pioneer Electronics

The show was fantastic! You and your staff did an awesome job! The venue was perfect for this show. I will be back next year! Thanks for including DiscJockeys.com.

Andy Starr
DiscJockeys.com

Thank you for the opportunity to speak at the Mobile Beat show. It was a great show, beautifully done, and being around DJ's is ALWAYS a terrific, upbeat experience (pardon the pun!). Congratulations on a fabulous event!

Ann Convery
High Performance Communication Skills

The show was awesome.

Gai Marcos
President, TriceraSoft



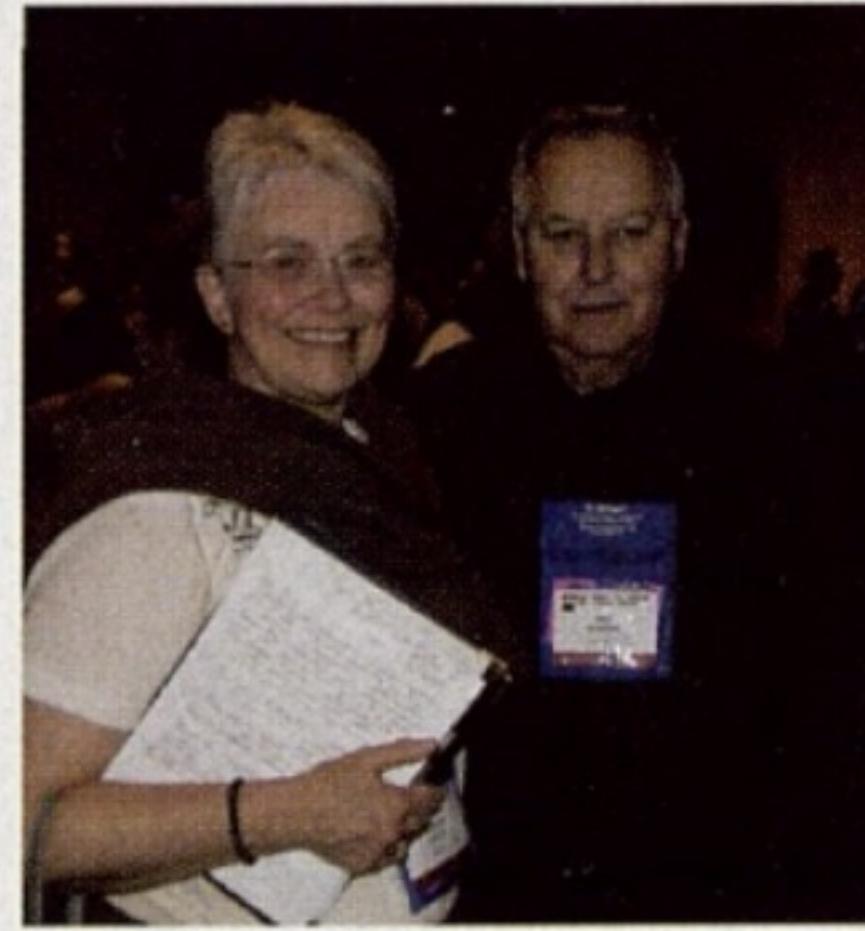
Stars of the Mobile Beat Show

By Tony Barthel

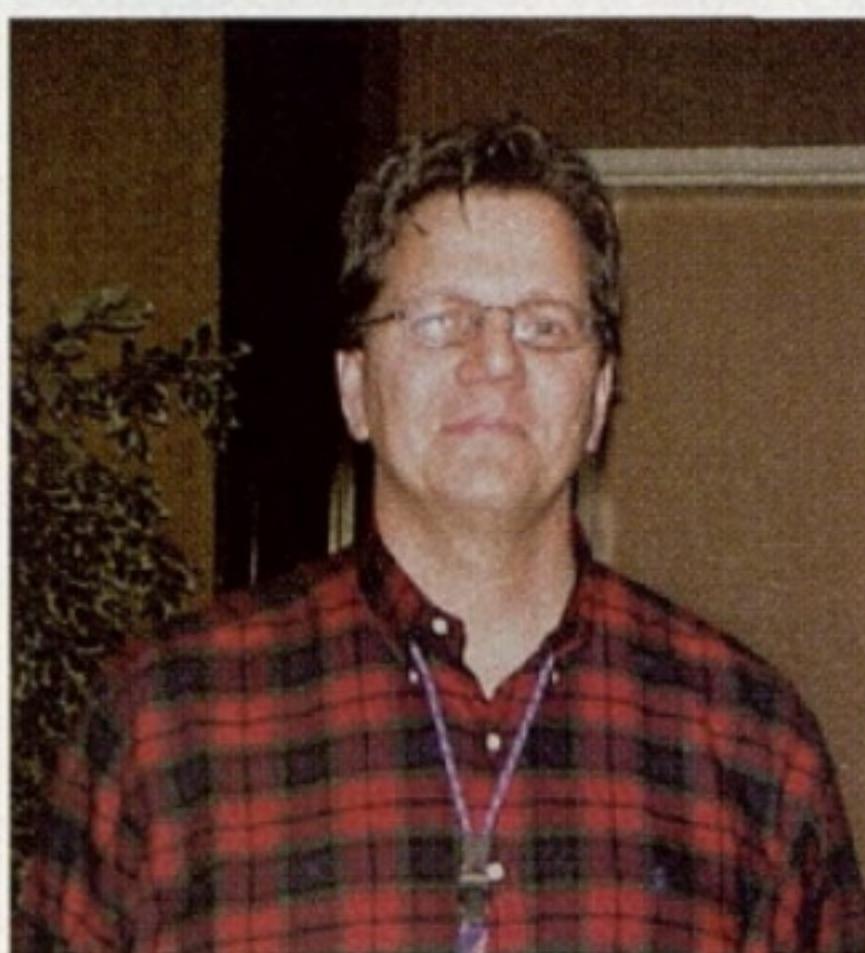
The high-caliber crew of DJs that comes to town every year is what makes the Mobile Beat Vegas show the unparalleled event that professional mobile entertainers don't miss. Here are a few of the talented attendees our roving editor caught up with at the Stardust.



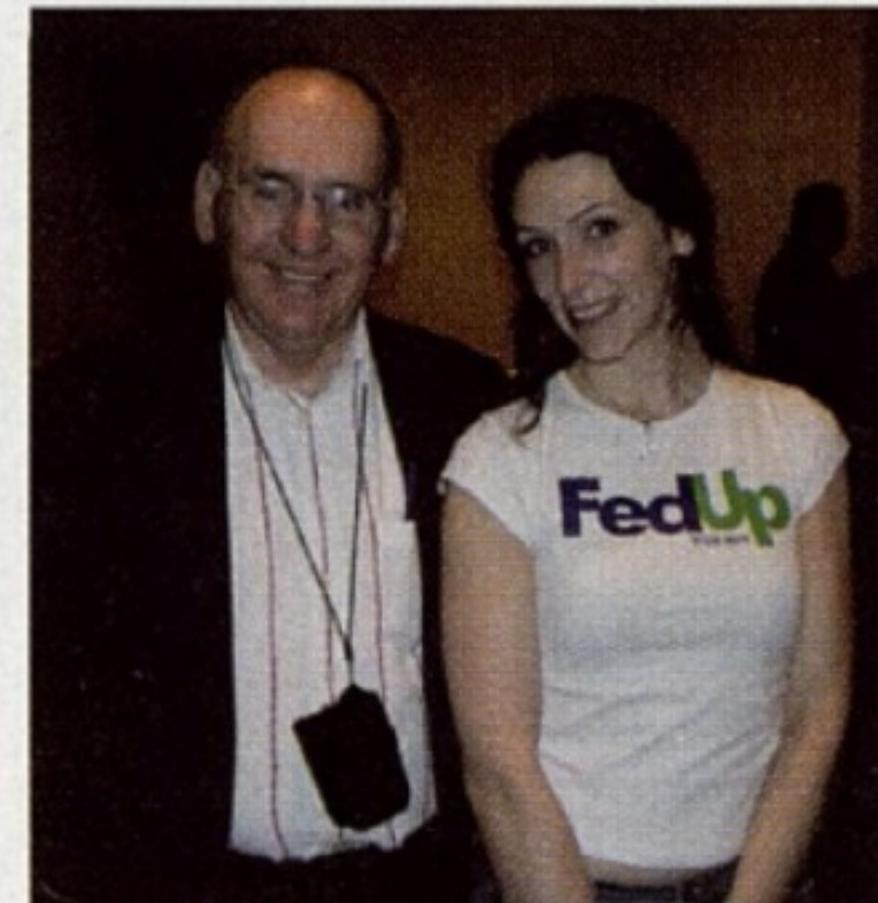
Doc Dewberry, from Ventura, California, has been to the last six Mobile Beat Conferences and plans to be back again next year. "I've been in this business for a lot of years and the thing that keeps me coming back is meeting DJs every year from all over the country. We exchange phone numbers and e-mail addresses every year and make it a point to meet for dinner at some point." Dewberry recently went from multi-op to single operator and now finds business everywhere from his back yard to out of state.



"What I've seen down here makes me think I should get a job as a security guard—you guys are all good!" said Bill Winter who was traveling with Sandra Valks from Canada. This is their second time at the show. Winter indicated that he was impressed by all the computer playback solutions now available and Valks was excited by the interactive routines she saw at the Allstars.



Eddie Fite is a part-time Mobile DJ from Arkansas who was attending for the first time. "I'm curious how the mobile DJ industry is dealing with piracy. It's pretty neat to come out and see how things are done in the rest of the country." Fite's hometown has about 50,000 people in it. "Whether it's rural or urban, we all seem to deal with the same issues. After a few days at the conference, he had a realization of just how big the industry is. "I'm just a weekend warrior so this is pretty exciting. A lot of type-A personalities."

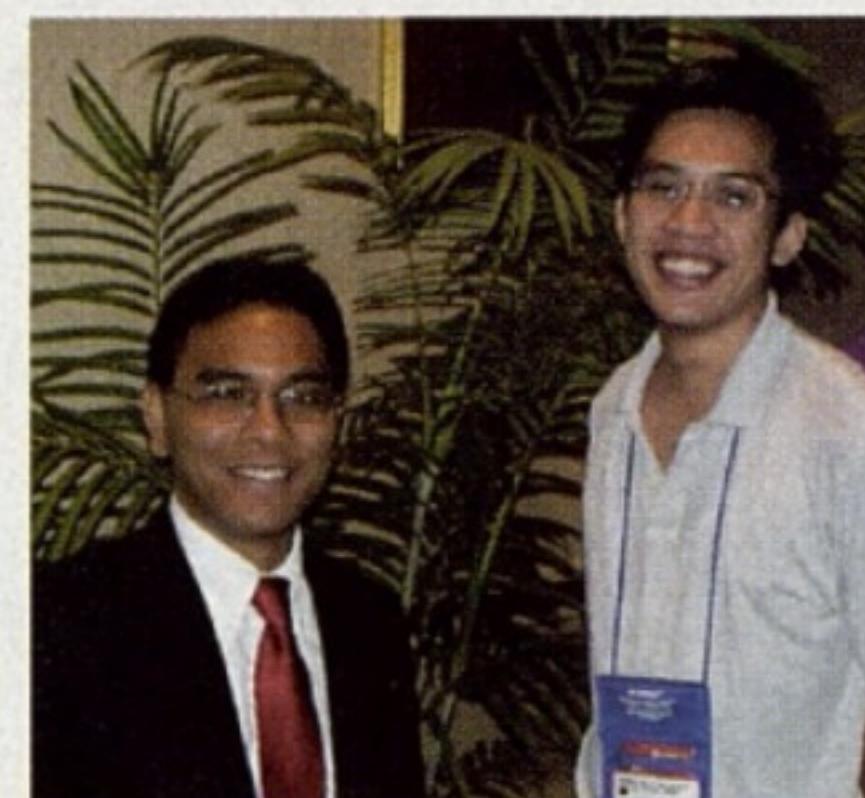


Doctor Disco brought his daughter Sara of SaraYokee entertainment as part of getting her in the family business. Doctor Disco said he was looking at all the technology available in today's market. You see, the Doctor passes along the old gear to his daughter and gets to upgrade whenever he does. Sara got into the DJ business through her dad but was no stranger to entertainment, being a singer already. While the two have a family love of entertainment, they definitely like different aspects. Doctor Disco appreciates older folks and the music they enjoy, while Sara is more into the youth of today and likes casual house parties. "She had a really good start in the industry—it's not like she's just breaking in."

Oh, and speaking of breaking, Sara recently blew out Dr. Disco's first pair of speakers.



Gary Meyer is a single-op in Hawaii who we caught enjoying his second trip to the conference. So what brings him five hours across the ocean? "Ambient knowledge." He also came to watch Peter Merry get roasted after having a chance to meet him in Hawaii.

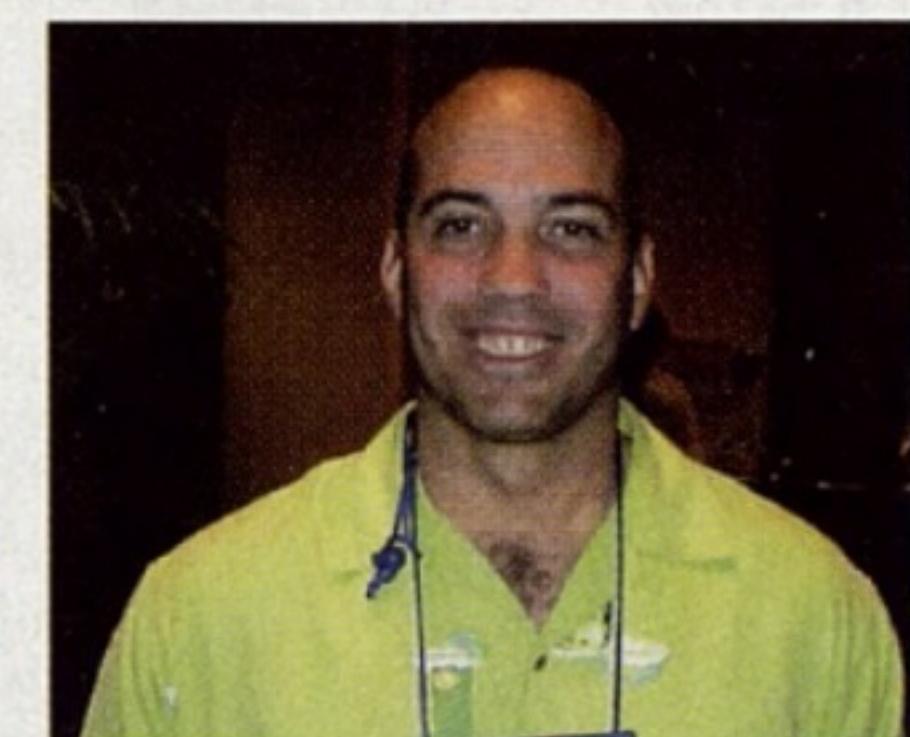


Brandon Chang and Marino Regalado are both from Ninja Entertainment, also in Hawaii. His business is predominantly weddings with a little corporate thrown into the mix. This is Regalado's third year but Chang's first. While Chang appreciates the information in the seminars, he also is very pleased with the extensive networking that goes on at the conference. "It's interesting to see what different DJs do in different parts of the country." Regalado's advice? "It's worth the money—there are a lot of great ideas that would have never occurred to us."

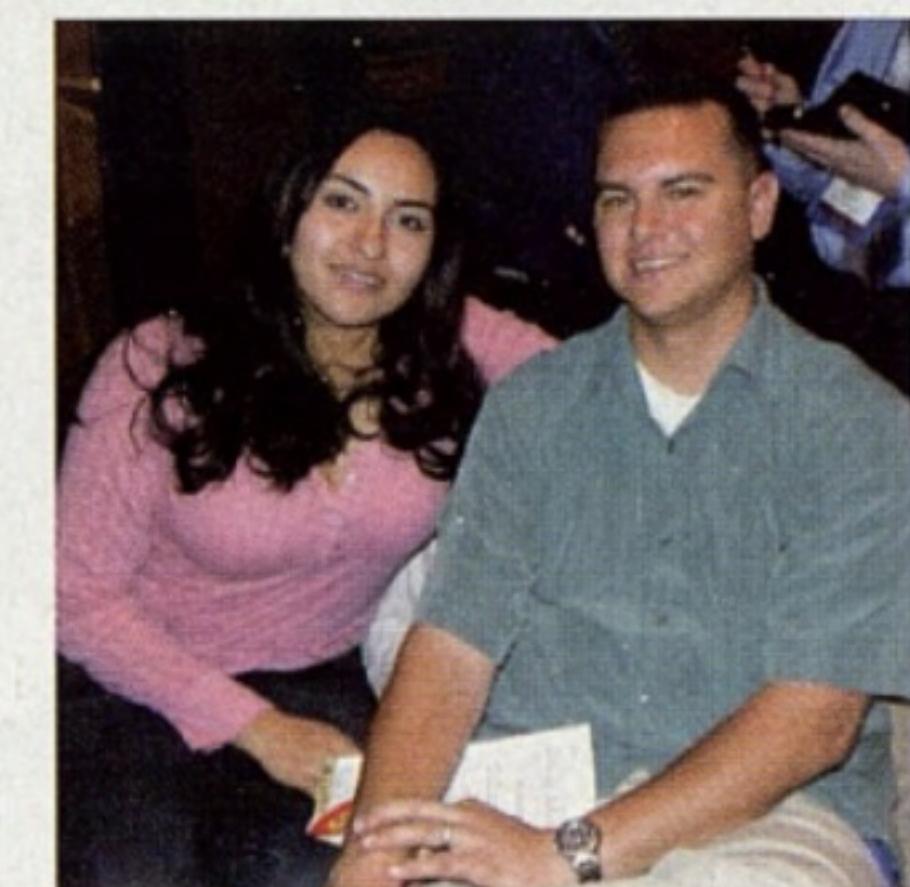


It was hard not to speak with Sammy and Cathy Fanelli, from just outside of Washington, DC, with their Apple logo shirts and iPod shuffle devices around their necks.

This was their first time but they said it absolutely wouldn't be their last. "There are things here we never would have dreamed of." The duo stays very busy, with Cathy working clubs during the week and then the pair getting together to do high-energy events of all sorts on the weekends. "We do everything on our Mac computers." (Who'd have thought?) This is our first show and we're really impressed. Cathy offered some great advice, "I would advise (anyone attending) to be open minded—we have a way of doing things but there are many people who have a different take on things. The best thing to do is to network and listen."



Robert Arthur is a veteran. He's been to every Mobile Beat DJ Show but one. His company, Invisible Touch, is a large multi-op in Orange County, California. "I come for the networking and the friendships that you develop. You learn something each time. This is the best one ever—the seminars seem to be of higher quality."



Evan Grissom is relatively new in the business and was very happy to be a part of this year's Conference. One of the highlights of the conference for him was Ann Convery and her "Speak Your Business In 30 Seconds or Less" seminar. He also appreciated networking with the more experienced DJs as well as getting start-up tips from those with similar experience. "I'll definitely be back next year." He brought his wife Nadia along and when asked if she was part of the business, she responded, "I just spend the money!"

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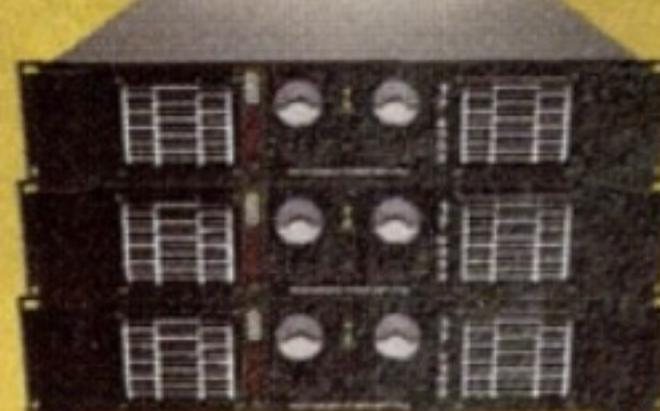


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Presto! More Profit!



The first in a series on entertainment alternatives that can help you grow your mobile entertainment business.

By Paul Harter

At many of the DJ conferences I've attended, the most popular seminars have typically been the ones that focus on ways to win an audience over (i.e., "icebreakers"), as well as those that discuss inexpensive ways for you to increase your profits. Here's an idea that can help you accomplish both, while adding something new to your professional "bag of tricks"—literally.

It's Magic!

Personally, I've been performing magic, and including it in my DJ shows for about eight years. I'm not coming at you as a David Copperfield or master of magic but as some who really enjoys adding something extra special to my shows. If you've been to one of the Mobile Beat DJ Shows, chances are we've met, or you've had an opportunity to see me demonstrate some of my most popular illusions. Many of the entertainers I've met have asked me to show them how to do these same illusions. It's actually taken me years to decide whether or not I really wanted to share what I've worked on for years to perfect. I finally realized that I could offer something that would help mobile entertainers everywhere raise the levels of excitement during their gigs, as well as expand their profit margins. I felt I had an obligation to pass along a sampling of illusions that are easy to learn and fun to perform.

At the Mobile Beat Summer Show in Niagara Falls (June 27-29) I'll be introducing the "DJ's Magic Kit" which will include everything you need to do some of the more popular illusions I've demonstrated at past shows. To those of you who might shy away from magic, thinking it's too complicated, let me just say: if I can do these illusions, I have all confidence in the world that you can do them too. Many of them you'll be able to perform immediately. Others will require a little practice.

New Biz Magically Appears

Once you've mastered performing these illusions in a smooth and confident manner, you'll be able to introduce yourself to any crowd in a most unique and memorable way, a way that can bring you return business without even trying. With the buzz your illusions create in your audiences, you'll find clients saying to you, "Hey, show my buddy here the thing you just did for me." Then, as you do this—presto!—you give out your card.

One thing to always remember, however, is that the art of magic must always be respected. Anything you learn about an illusion will now become yours. Keep it close. It will be one of your proudest moments when you do an illusion for someone and see that sparkle in the eyes or see a smile that goes from ear to ear, and hear them ask, "How did you do that?" With a wink and a smile, just say, "I can't tell you!"—not only because you have respect for art of magic (in not telling) but also because this raises you to another level as a performer. You worked hard for that and you don't want to give it away.

I hope you are going to be as excited to get into magic as I am to be bringing it to you.

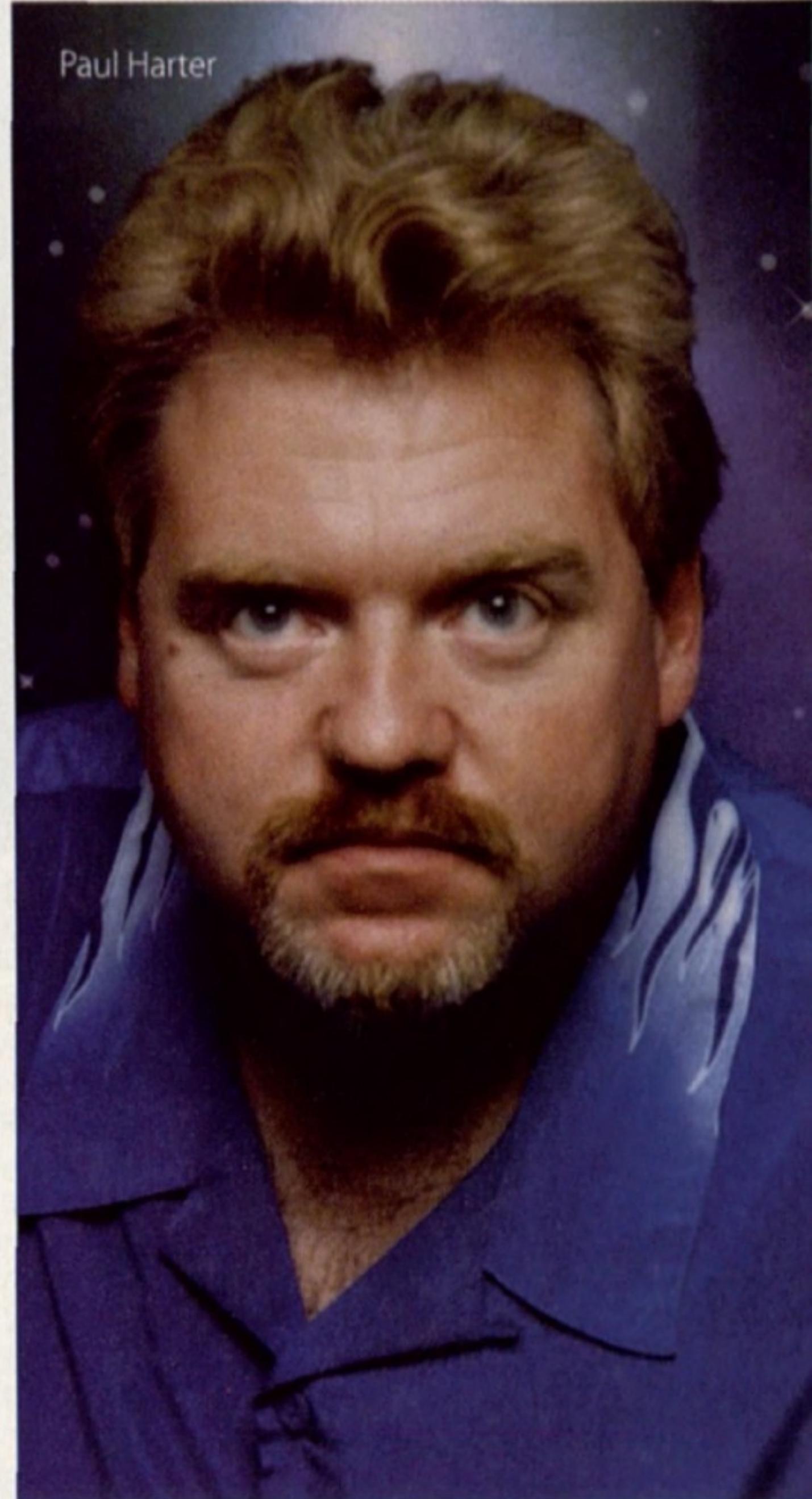
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Paul Harter



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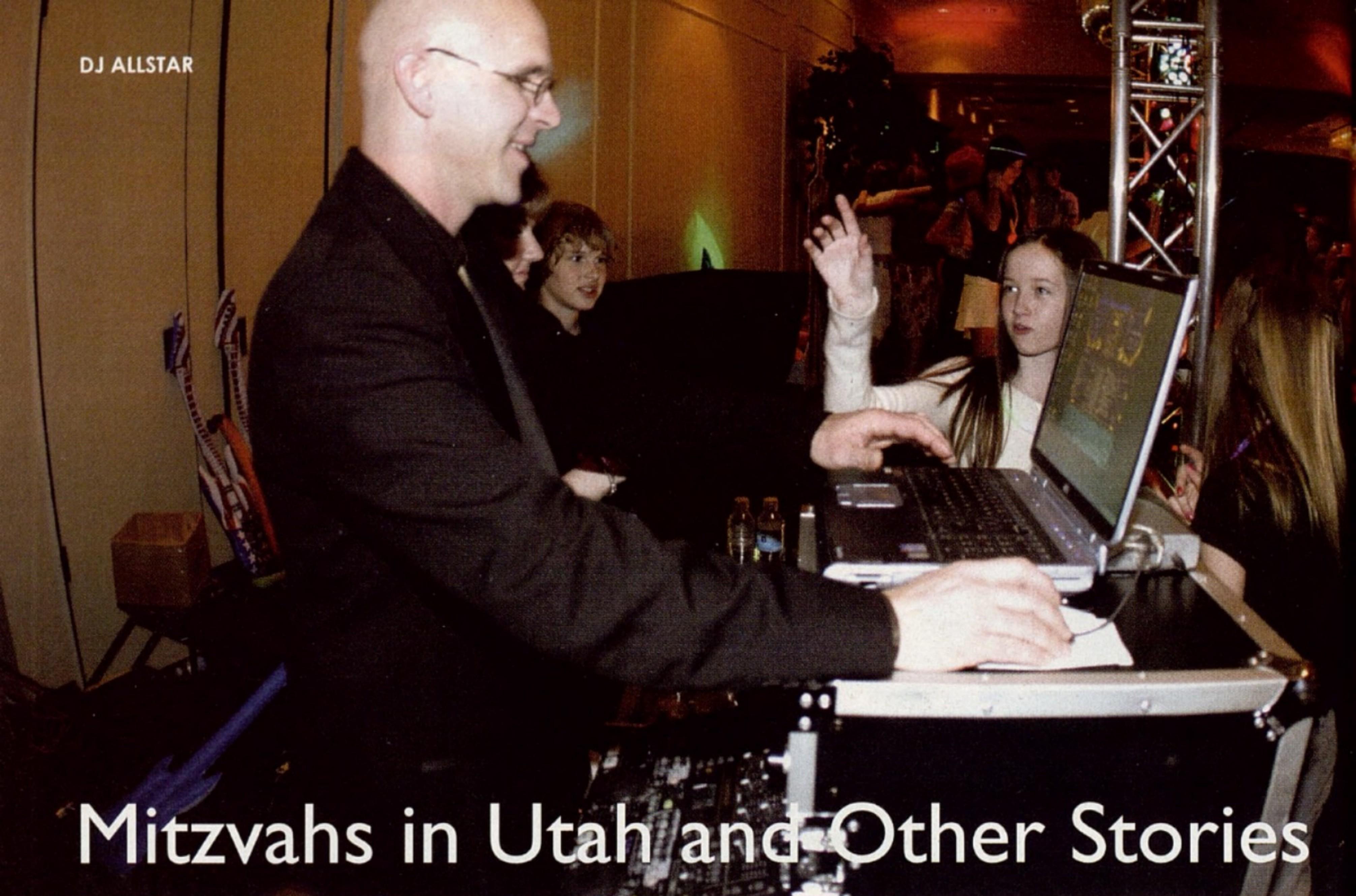
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In future articles, I'll talk about some of the other things that can take you into a whole new dimension as a professional performer. I am looking forward to seeing many of you in Niagara Falls. I also hope to help you find answers to questions you may have about how to set yourself apart from your competition—not only with magic but also with other entertainment alternatives that can help you grow your business. ■



Mitzvahs in Utah and Other Stories

Distinctive DJ's first-rate reputation spreads by word of mouth **By Anthony Barthel**

Have you ever watched someone doing something totally off the wall and wondered just where the idea came from? Bungee jumping is a great example: who would think of using an oversized rubber band to facilitate jumping off a cliff? Sure it's plenty of fun, but still...

You might have been tempted to say the same thing while watching Rich Nicholes doing his costumed routine as part of the DJ All Stars event during the last Mobile Beat DJ Show in Las Vegas. For those who missed it, he came out in a county jail jumpsuit pushing a broom across the stage. Pretending to be an actual maintenance worker, after reacting to the presence of the audience he timidly tapped the mic, and the act went from there. During the performance, Nicholes changed into an Aretha Franklin outfit where he led a dance to the song "Think." He ended his segment dressed in a gigantic cartoon-like head and equally silly big shoes while leading a follow-along dance to "Hold Your Head." We just had to corner this entertainer and see just what made him tick.

Success Story: Rich in His Own Niche

At present Nicholes is a solo entertainer based in the Salt Lake City, Utah area. He works primarily with the corporate market, but he also considers himself one of the premier bar and bat mitzvah DJs in Utah. "Wait a minute," you're saying, "mitzvahs in Utah?" Nicholes is the first to admit that the market is small—it seems to hold no interest to virtually all the other DJs in his area. He wasn't seeking it out either, but a prospective client saw him at a corporate show and insisted that he perform at her son's bar mitzvah.

Despite his protests that he knew nothing about mitzvah ceremonies, she insisted. Nicholes decided to jump in with both feet and do a lot of research. After getting suggestions from other DJs and utilizing materials from Bobby Morganstein Productions, he pulled off the bar mitzvah with flair. Based on this success, other parents lined up to request his services.

That's essentially how his corporate marketing strategy is working too: do the best job possible; be the entertainment and the clients will be happy—and the referrals will come. Whether the audience is large or small, he prefers to be highly interactive.

Although he's currently a single operator (with inspiration and guidance from his wife), this was not always the case. Until New Years Eve, 2004, Nicholes ran as many as five systems on the weekends. He got tired of managing the personnel issues, however.

"The best I could do was keep [employees] three to five years," he reported. One left for the armed services and others went off to school. Another former employee left under the guise of wanting more time for his family and ultimately started another DJ company in the area.

That was an uncomfortable situation, but not as bad as it might sound. As indicated earlier, when it comes to the C-word, this entertainer has a different perspective: "I don't have competition. I have clients who want what I specifically can do. I don't do the same thing in my market that anyone else can do."

Amazing Stories: Above and Beyond

But back to the original question—where does a crazy routine like the one Nicholes performed in Vegas come from? In this case, he needed something for a corporate client. The challenge was interesting: to keep several thousand people occupied while they were waiting for buses to take them from one venue to another. The presentation had to communicate that one section of the conference was over, but another was beginning. That's where the county jail employee sweeping the stage came from. The "diner lady" interpretation of Aretha Franklin simply grew out of Nicholes' love of Lady Soul. "I needed to capture [the audience's] attention right away and go above and beyond."

His ability to successfully go "above and beyond" is definitely something that this entertainer's clients recognize. They have even gone so far as to fly him in for gigs in a number of places in the US. (Currently he's looking forward to cross-country flight to New York for an Independence Day performance.) Like the rest of us, Nicholes enjoys leaving a customer very satisfied. One, in particular, demonstrated his satisfaction in a remarkable way.

While Nicholes' pricing starts at \$750 for a corporate event, many cost significantly more, thanks to add-ons and upgrades. This noteworthy event carried a price tag of \$10,000. As per the contract, the client had

The client had already paid a 50% deposit, but when the DJ opened the envelope at the performance, the check was for the full amount.

Nicholes brought this to the client's attention, saying, "You've already paid me 50%."

"I know," said the client.

already paid a 50% deposit, but when the DJ opened the envelope at the performance, the check was for the full amount.

Nicholes brought this to the client's attention, saying, "You've already paid me 50%."

"I know," said the client.

"But this check is for the full amount—\$10,000."

"I know," the client repeated.

Nicholes didn't know what to say, but his client clarified the situation. "I made \$585 million dollars last year and one of the things my own clients say to me is 'You gotta get that entertainer back from last year's party.'" Apparently a \$5,000 gratuity wasn't such a hardship for this client—especially considering his clients' special request.

New Direction: A DJ Show Story

Entertainment hasn't always been Rich Nicholes' first line of work, either. Like many DJs, he started part time. He was a partner in a hardwood flooring company during the boom years of the construction business. He was doing well in that field, but happened to come to the first Mobile Beat DJ Conference in Las Vegas in 1997.

"The fog machines kept setting off the fire alarms," he reminisces, "and DJs are so used to that, they wouldn't get out of their chairs. Finally, it took a conga line to get them out of the hotel."

A life-changing event happened for Nicholes during Andy Ebon's seminar. Ebon was a DJ who had jumped into another profession only to find he missed the variety and excitement of entertaining. Ebon asked attendees to reflect on what they were doing and to ask themselves if they were happy in their present careers. What did they want to be doing in five or ten years? ("This is not dissimilar to what George Lopez said in a seminar just this morning," said Nicholes, onsite at the 2005 Vegas show.)

After that first seminar with Andy Ebon, Nicholes walked out, turned to his wife, Lynn, and said, "I'm quitting the hardwood flooring business." Her reaction was, "We'll talk about it."

Still, Rich came home and sold his half of the flooring business to his partner and started on a new journey. At first he spent all the company's profits on new gear. Finally, he settled into making money with the business, at which point he grew to become a multi-op. Now that he's back to handling everything himself, he has been able to downsize his gear arsenal again. (While he presently utilizes a computer-based playback solution along with a PA based on EV Eliminator speakers, he was in the midst of a hunting trip to upgrade his gear—particularly the computer—when we caught up with him at the 2005 Vegas show.)

The Saga Continues...

One of Nicholes' favorite moments in his career also took place on the Las Vegas Strip. A client brought him in to work at the Harley Davidson Café, and as he looked out the window, he could see the Strip from where he was performing.

Replaying the motivational show seminar that was so important to Nicholes' career, we asked him what his plans are over the next 10 years. In the short term, he'll be working on a new marketing campaign that is more in line with what his clients are asking of him. Beyond that, after getting home from his latest DJ show, he plans to put pen to paper and work on some other long-term goals. We're sure the story will be a good read! ■

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Now It's Personal: A DJ Gets Married

Going through your own wedding planning process yields a new perspective **By Jim Weisz**

Getting married last fall gave me an interesting look at the wedding industry from the other side of the fence. Throughout the planning process, I did my best to take everything in as just another groom and not a DJ.

In the Other Chair

Our first step was choosing a venue. We were engaged in January of 2004 and had set a date of August 28, 2004. We made a list of the venues we were interested in and began contacting them. Several were already reserved, so our choices were somewhat limited.

Once we picked our venue and our date was secure, we moved on to the disc jockey. I asked a DJ friend (at whose wedding I had performed) to take care of our wedding. That was probably the easiest part of the planning process. I was confident he would do a good job, so that was something we knew we didn't have to worry about.

Having DJed in the Chicagoland area for almost five years, I had worked with quite a few photographers. There were some that stood out in my mind—for both good and bad reasons. One particular company I had encountered a few times had photographers who were great to work with and very professional. After discussing it with my fiancé we decided we would book them.

The consultation was at one of their offices. We met with the office manager for that location, who gave us an overview of their services. He didn't know I was a DJ and he didn't know we were already sold before we walked in

the door. What made it nice was he didn't try to hard sell us. He simply gave us the information about their company and their services in a very straightforward, professional manner.

After he had answered our questions, he left the room so we could talk for a few minutes in case we wanted to book right then. This wasn't a pressure tactic; he had asked us if we wanted some time to talk or if we wanted to go home and let them know our decision later. We talked for a few minutes but we since we already knew we were hiring them, we just had to pick a package.

Web of Planning

My wife handled most of the remaining plans, since I was living in Dallas at the time and she was still living in Chicago. I do know she did more than 90% of our wedding planning on the Internet. She also spent quite a bit of time perusing TheKnot.com forums, reading vendor reviews and getting ideas.

She took all of them with a grain of salt, knowing that people's posts were simply their opinions. I know that she really liked the website and found a lot of useful and resourceful information there.

One thing that was really frustrating to her during the planning process was the way her name and information were shared among vendors. During the first month or two, all she bought was a dress. She filled out an information card at the bridal shop, but wasn't informed that her information would be passed along to other vendors. She was surprised when she started getting e-mails and phone calls from people asking her if she needed various things for the wedding. In the beginning she didn't mind, but as the e-mails and calls persisted she became more annoyed.

Six months of planning flew by and before we knew it the wedding was just a few weeks away. I was in charge of music and to be honest, I had lost track of

time. With just a few weeks to go I still hadn't submitted my music to our DJ via his DJ Intelligence online system. It really made me realize how someone can forget about the "little" details like choosing music. Fortunately I was able to go to his website and finish the request list I had started months before.

Dancing Instead of DJing
Everything went as planned on the day of the wedding. The ceremony flew by and before we knew it we were at the reception. I found myself falling into DJ mode, getting everyone together for introductions. I did my best to let our DJ handle everything but it was hard to let go! Once the introductions were done, we went through the normal formalities: toasts, dinner, cake cutting, dessert, and then dancing. Once the traditional dances were finished, we really got things going with some upbeat music that everyone enjoyed.

My wife and I had told our photographer that we wanted to enjoy the reception and dance with our family and friends, so we made sure all of our group pictures were taken earlier. As a result, I don't think either of us left the dance floor for longer than one song. My observation has been that when

the bride and groom dance a lot, the dance floor seems to always stay packed. This held true for our reception: we had a packed dance floor from the first song all the way until the last.

Lessons Learned

I came away from the experience with a very new outlook on what it means to provide wedding DJ services. Some of the things I learned that I think would apply to most DJs and wedding vendors:

- Brides and grooms are seeking out the best possible vendors they can afford. Each couple decides what things matter most to them and where they'll spend the most money. While some of those budgets are flexible, if the money isn't there it just isn't there.
- If you're a multi-op, have the person who will be their DJ contact them as soon after they book as soon as possible. We had many questions for our photographer but didn't get a call from him until a week before the wedding. My wife was getting worried that we wouldn't hear from him in enough time to inform him about how we wanted our wedding pictures to look.

• Check in with your couples every few months. They have their normal lives to contend with along with

help with any questions they don't know who to ask. Encourage your brides to e-mail or call any time they

I did my best to take everything in as just another groom... and not a DJ.

planning the wedding. They get busy and procrastinate or forget about stuff, like I did with the music. Set up reminders in your calendar program to contact them just to see if there are any questions you can answer. Also, make sure to give them a reminder call or e-mail regarding when you need their music selections and planners.

• When doing the planning, my wife wanted to pull her hair out at times. She was able to talk to me about different things since I'm a wedding vendor myself and have been through my share of weddings. Brides get stressed and can really use a friend with wedding experience to

have a question about anything. Overall, I was pretty proud of myself. I was worried I might turn into a groomzilla, but all in all, I think I was able to maintain my role as groom, and the day turned out perfectly. I was fortunate enough to have a total of five DJs (including myself) at the reception—so no matter what happened, we definitely had the music covered! ■

Born and raised in the Chicago suburbs, Jim Weisz formed Discovery DJs in 2000, less than a year after graduating from high school. He is now a Regional Manager for TM Century in Dallas...but still a huge Cubs fan. Contact him at jweisz@tmcentury.com.

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Taking a long, hard look in the mirror

By Larry Williams

From time to time it is common

for a business or an industry to take a few steps back to re-evaluate itself. In our new series, "Changing Public Perception," we will take a closer look at where we started as an industry and how we have progressed through the years. Additionally we will address where public perception may have changed regarding our profession and most importantly how we can collectively re-define our image in an effort to establish a more positive public opinion.

DJing has evolved tremendously over the past five decades. How we are perceived nowadays seems to be a matter of who you ask. Within our profession we are confident of our abilities, experience and dedication. After all, we are a strong, viable community of professionals with a tireless dedication to what we do. We have made some tremendous accomplishments and have taken mobile entertainment to some incredible levels within the entertainment industry. However, this overwhelmingly favorable perspective enjoyed throughout our profession is not necessarily universally perceived at the consumer level.

Lumped...Together

One of the mixed blessings of our vocation is that we are all grouped together as "one" DJ community. Much like actors, our styles and special offering of services can be vastly different. The cultural phenomenon of club-style DJs who represent our industry in a very high-profile capacity combined with the individual entrepreneurs of the consumer-oriented mobile DJ profession contribute to this multi-diversity that is currently one of the most respected and misunderstood groups within the entertainment industry.

It is probably safe to assume that the professional DJ community, at large, agrees that there is a strong negativity amongst the general public as it pertains to our profession. So when did this perception change? Who is to blame? The only universally accepted observation is that many types of DJs from many cultures and style variations have likely all contributed, in part, to this negative public perception.

The rapid growth of the mobile

Regardless of its origin, a negative perception can best be overcome by consciously altering our actions...

entertainment profession over the past two decades can certainly be argued to be one contributing factor. A negative perception can be traced to a number of different origin points. These can include; inappropriate performance characteristics, telephone mannerisms, personal hygiene and grooming, vulgarity, negative media portrayals, combative face-to-face confrontations, negativity in advertising, etc. A less-than-favorable public perception of DJs can also be attributed to socially driven issues, such as; political correctness, reduced moral standards, music with explicit lyrical content, and even freedom of speech issues.

What to Do?

The real question is: "How can we repair a negative opinion?" In coming issues, we will take an in-depth look at how we can uplift our standards and affect change. Though not a simple undertaking, we hope our upcoming articles will offer suggestions and alternatives that you can use to not only uplift your standards but also "reach out" to members of the business community, consumers and other DJs, to have a more positive influence on how we are perceived. The latter may become perhaps the most important element of all. As dedicated individuals we must reach out to those who work within the entertainment industry to influence, educate and uplift.

Regardless of its origin, a negative perception can best be overcome by consciously altering our actions, our demeanor, our etiquette and the presentation of our services. In upcoming articles, we will take our very public display of DJ services and place them "under the microscope." Once we break down

the elements of how we are perceived, we can then begin to raise the bar and positively affect change, which, in turn, will elevate our perception in the forum of public opinion. ■

Larry Williams has owned The Reno Tahoe DJ Company since 1990. He is a member of the American Disc Jockey Association and has served for four years as the President of the Nevada Disc Jockey Association.

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e" by Marcia Griffiths.

Mobile Beat,

I would pay a dollar to see "The Electric Slide" correctly labeled in the Top 200. 95% of DJs play "The Electric Slide" by Grandmaster Slice and DJ Izzy Chill, and NOT "The Electric Boogie" by Marcia Griffiths. They are two different songs. Please label it correctly for ONCE this year!

Love ya! Long time subscriber...

Matt Kelly, Princeton, Indiana

(P.S. – That's my only complaint...other than that I wish it were a monthly magazine!) (P.S. – That's my only complaint...other than that I wish it were a monthly magazine!)

Debating the finer points of a definitive dance track

By Mark Johnson



Island Records # M S - 1 2 6 - A , "Electric Boogie," by Marcia Griffiths (MG). Released in 1983 and then in a more recognizable remix in 1989, this song has been a Mobile DJ staple for over a decade. In fact, at one time it was a government regulation that each and every party had to have it played at least once.

Creative Funk Records # 1761, "Shall We Dance (The Electric Slide)" by Grandmaster Slice & Izzy Chill (GSIC). Released in 1989, this song has been a Mobile DJ staple for over a decade. It too was required playing for each and every party.

Who is the Contender and who is the Pretender? It depends on who you ask and where they're from. In the last issue of Mobile Beat, Matt Kelly threw down the gauntlet to settle the score once and for all. Well the readership has responded: 83% voted for "Electric Boogie" by Ms. Griffiths.

Matt's assertion that "95% of DJs play the GSIC version" may be accurate only for the audience he deals with. Being in Indiana, he may only be aware of those who request the song in his geographical area. The DJs who voted for the MG version in response to Matt's letter tended to be from up and down the East Coast, although one DJ from Iowa also voted for MG. There were no respondents from the South or West Coast, which may mean it's a non-issue there.

What's in a Name?

As a DJ in the greater New York area, I have only played the MG version, as that was the only version I had ever heard of. Not one of my guests ever asked for it by its official name of "Electric Boogie" nor included the artist's name. In fact, I bet no one outside of the DJ community would even know the artist's name.

You won't win any popularity contests with your guests if you insist that they request the song properly. If someone asks for "The Electric Slide" and the MG version is the popular one in your area, you'll get quite a few glares if you play the GSIC version. And, I repeat, no one is going to ask for "Electric Boogie." Period.

There are two simple reasons for the popular reference to "The Electric Slide" rather than "Electric Boogie." First, that's the hook. A hook is the catchy part of a song that really sticks in your head. Yes, as Marcia says in the song, she is going to teach us The Electric Slide dance. Which leads the second reason: most DJs and in turn their audiences think of the song mainly

in reference to the dance itself, so it's easier to call it by that name.

Accounting for Taste

Curious about the GSIC

version that I never heard of nor heard, I sought it out to give it a spin at home. I would have to say that it didn't impress me that much. It sort of sounded like a dated DJ Jazzy Jeff-era talking rap song; and the "Groove Line" sampling is a poor attempt to be unique through sampling.

Personally, I have never even been asked to play the GSIC version at a dance or party. I keep pretty good notes on the songs that I didn't have at gigs (to purchase for the next event) and after a reasonably thorough review, Mr. Slice is nowhere to be found.

Checking in with Google, it returned 3,720 hits for Mr. Slice and 41,400 hits for Ms. Griffiths. Auction site eBay returned a similar ratio of three auctions for Mr. Slice and 32 for Ms. Griffiths. Upon further review it can be noted that Ms. Griffiths has

had quite a long and successful career as a reggae singer, appearing on many collectable records on many specialized record labels from Jamaica. At the time of this writing, one of her early 45s was currently at \$100. She was one member of Bob Marley's trio of backup singers and is very popular in Jamaica as well as the UK. She's actually been called "The Queen of Reggae."

Every One Has a ("Slide") Story

My experiences with Ms. Griffiths' version are based on my location in the Northeast, yet I'm sure similar experiences are remembered for other DJs around the country who favor Mr. Slice's version. Here are some further thoughts and anecdotes regarding the song.

It is an incredibly Mobile DJ-friendly song, the likes of which doesn't come around very

often. When the lifespan of a song is typically measured in weeks or months, to get over a decade of use from one single song is pretty amazing. As the Mobile Beat Top 200 consistently shows, it is an elite group, including "YMCA," "Celebration" and only a few others that can boast this kind of staying power.

Sure, "Macarena" was a huge smash, and "Cha Cha Slide" by DJ Casper (or Mr. C. the Slide Man, or...there's another topic for you to debate) has been a nice addition to the list of potential long-term Mobile DJ standards. But Ms. Griffiths' song still has strong legs today.

Many of the facilities I play in are banquet halls with their own waitresses. I can't get out of my head the memories of some of the staff participating when I play the

MG version. This indicates to me that even the DJs who have preceded me at that facility have also played her version.

Years ago, one DJ that I know ran a school event promotion by sponsoring an Electric Slide dance contest, whereby he would videotape the dancing and award the winning school with a free event. If I recall correctly, he got a good response and generated some decent business that lasted for years.

Most interestingly, each of the jukeboxes that I rent has a counter that indicates how many times each song has been played. It never fails to show me that the MG version has been played five to eight times during a four- to six-hour party. As pro DJs, we may get a handful of requests for either version but only play it once when the time is right. Yet my jukeboxes don't care about overplaying a song. I'd say this is pretty good "anecdotal evidence" of the song's popularity.

Letting It Slide

In conclusion, I would have to say that each DJ knows which version would work for their audiences. I'm tempted to play the GSIC version at a future event and see the response. I won't "lead the witness" and play it instead of the Marcia Griffiths version, rather, I'll try to mix it in if the requests lead towards early 1990's dance music.

The Beatles may have the best solution: "Let It Be." We DJs may get too hung up on different versions. I can't imagine any client of mine who sees the Top 200 list debating the specifics of this song. I'd wager on which song they'd have in mind, and probably come out the winner every time. ■

Electric Links

For more on the artists and the songs, check out the following:
http://theiceberg.com/artist.html?artist_id=7532
<http://www.allmusic.com/cgi/amg.dll?p=amg&sql=11:0bdy1jxpbb>
<http://www.bbc.co.uk/music/profiles/griffithsmarcia.shtml>
<http://www.onehitwondercentral.com>

Cruisin'... West Coast Style

Pacific cruise refreshes entertainers of all stripes

With very little advertising and only a short time in which to get things going, the first West Coast Mobile Entertainers Cruise was successfully launched last November 2004. It was the very first "seminar at sea" available on the West Coast for mobile entertainers.

The WCME Cruise was held aboard the Carnival Pride, which travels from Long Beach, California to Mexico, with stops in Puerto Vallarta, Mazatlán and beautiful Cabo San Lucas. It was a seven-day cruise with seminars scheduled during three days at sea so that they wouldn't conflict with the fun onshore.

Setting Sail: How it All Started

The organizers of the West Coast cruise, Debbie and Alan McKenzie, had gone on DJ Cruise 2004 in the Caribbean and had a fantastic time. They met DJs from all over the country, learned how to increase profits and get more out of their business, and had a lot of fun.

During the cruise, they asked its originator, Paul Beardmore, about the possibility of having a similar cruise for those living on the West Coast. He answered that it wasn't in his plans, due to time constraints and other factors. The McKenzies saw an opportunity. Not wanting to step on anyone's toes, they approached Beardmore about the possibility of her starting one on the West Coast. After all, they didn't want to compete with the wonderful East Coast cruise and certainly didn't want to be seen as pirating the idea. With Beardmore's blessing, they began developing the West Coast Mobile Entertainers Cruise

New Horizons

Rather than simply recreating the Caribbean cruise in the Pacific, the McKenzies had a slightly different focus in mind. Because Alan had recently completed training as a stage hypnotist (through Geoff Ronning's seminar) and because they were connected with a wide network that included many different kinds of entertainer (magicians, impressionists, comedians, singers, etc.), they decided that their cruise would not just be geared towards only DJs, but open to all mobile entertainers. Seeing the similarities between all kinds of mobile entertainment businesses, they felt it would be even more fun than a barrel of DJs!

Although time was short they decided to have the cruise in the fall (November 2004) rather than the spring, to avoid a conflict with the Las Vegas Mobile Beat Show held each February.

Alan has always been an advocate of putting aside time for vacations and seminars. "People

just don't realize the benefit of the three R's: rest, relaxation and recharging!" notes Alan. The McKenzies typically take two or three vacations per year to make sure they don't get burned out on business. By combining relaxation with education, they've been able to have a whole lot of fun while also learning a great deal.

Sailing Into 2005

The 2005 West Coast cruise will once again be taking the Carnival Pride to the warm Mexican Riviera for seven days of seminars and fun. The ship will leave Long Beach at 4:00 PM on Sunday, November 13, 2005 and return Sunday, November 20. The seven-day cruise format—three days in port and three days at sea, with

seminars—makes the most of the time during the cruise. Plus, by sailing Sunday through Sunday performers only need to take a single Saturday off. The cruise's date in the typically slower month of November is also

designed to fit entertainers' schedules to a T.

First stop: Puerto Vallarta. This is where the Mexican Riviera gets its name, with villas and fine hotels overlooking beautiful beaches. The city has something for everyone and is completely different from any other destination in Mexico. Cruisers will stay until 10 PM to enjoy the nightlife.

Mazatlán is next—an exquisite seaside resort by any standards. Its relaxing soft-sand beaches are caressed by trade winds that are even softer. Jewelry and crafts are available in the shops of the "Golden Zone," where you can also celebrate your purchases at one of the area's lively cantinas.

Last, but definitely not least: Cabo San Lucas. This once-sleepy fishing town on the southern tip of Baja California is now one of the most popular resort destinations in Mexico. Rolling sand dunes and hidden coves dot a countryside ringed by some of the most photogenic rock formations in the world. Its crystal clear waters offer some of the finest diving, snorkeling, and sailing in all of Mexico.

Worth the Time

The McKenzies have announced the keynote speaker for the West Coast cruise: DJ business expert and advocate, Mark Ferrell. Sharing the Worth Movement's practical and inspirational message aimed at helping DJs increase their incomes, Mark and his wife Rebecca will make the cruise well "Worth" the time. Further information about cruise speakers and seminars is available online.

The West Coast Mobile Entertainers Cruise promises gourmet food, first-rate entertainment, exhilarating nightlife, exciting tropical ports, and many opportunities to relax, recharge and make new friends, while also learning better business and performance secrets from the best minds in the entertainment industry.

Call 877-815-9150 or check out www.DJCruise.com for more information or to book your cabin.

"People just don't realize the benefit of the three R's: rest, relaxation and recharging!"
—Alan McKenzie

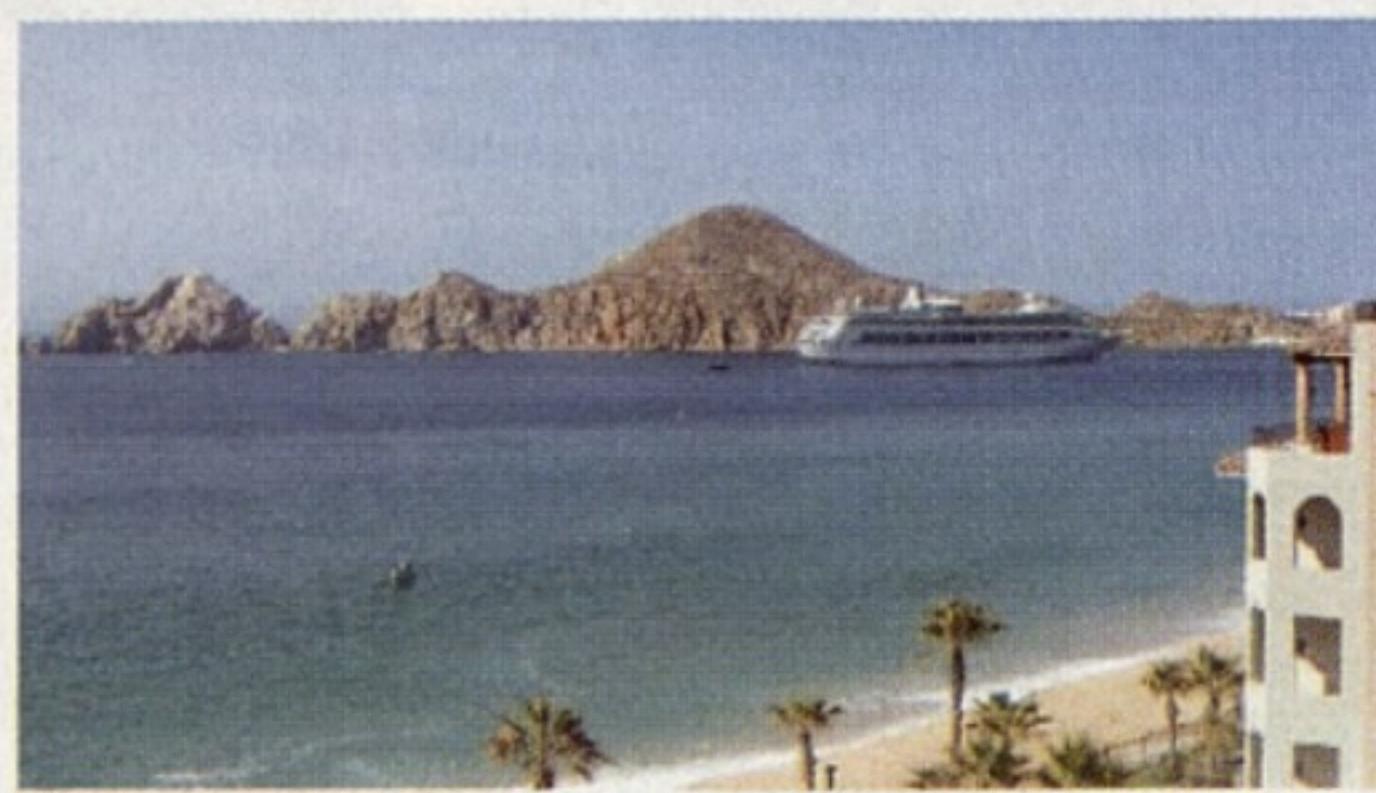
NEWSFLASH:

West Coast Mobile Entertainers Cruise Merges with ProDJ.Com's DJ Cruise

Many attendees at the Mobile Beat DJ Show in February visited the WCME Cruise booth and talked to Debbie and Alan McKenzie about this year's cruise. During the conference, Debbie was approached by Paul Beardmore (originator of the first DJ Cruise) and Ryan Burger of ProDJ.Com, who had recently joined forces to expand the DJ Cruise on the East Coast.

They discussed the similarities and differences between the two cruises. They all agreed that it wasn't about competition or about making money, but rather about expanding the opportunities for entertainers to learn—while having a little bit of fun at the same time. They realized that the goals and visions of both cruises were nearly the same. The only real difference was that the WCME Cruise was geared towards all types of entertainers.

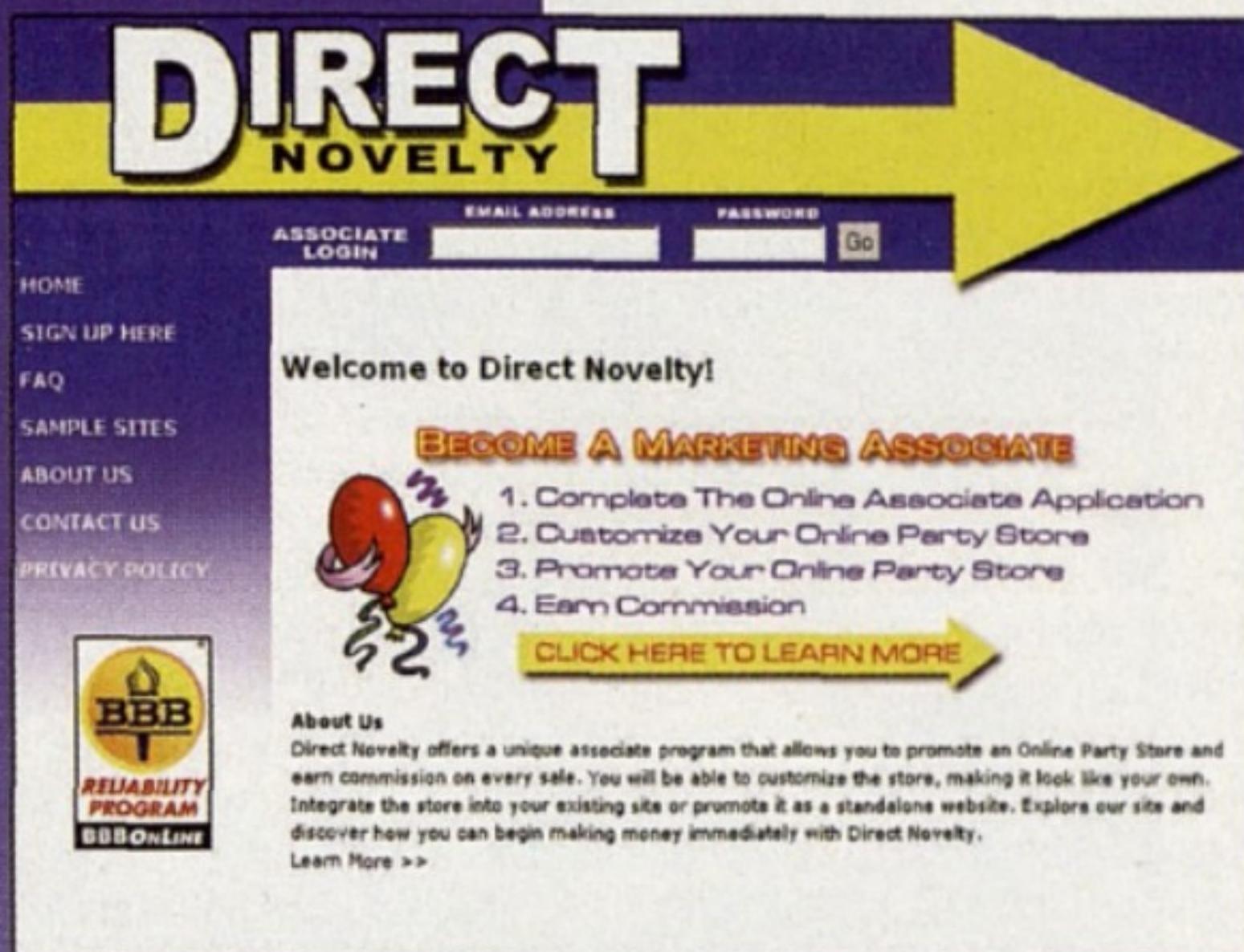
The organizers sat down at the Mobile Beat show to see if there might be some way of joining forces for the benefit of both cruises. Many ideas were discussed, but it wasn't until few weeks later, and after much thought, that it all came together. The result: the DJ Cruise and the WCME Cruise have become the DJ Cruise for Mobile Entertainers, with both East Coast and a West Coast formats.



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Loaded Pistols

D.A.S. offers an on-target alternative for when your "big guns" are more than the gig can handle

By R. A. Lindquist



D.A.S. DS-108A: Specs

Power: 150W LF / 50W HF
Peak SPL at 1 meter: 120 dB
Dispersion: 90°H x 45°V
Enclosure: Mineral-Loaded Polypropylene
MSRP: \$660 each (An unpowered version is also available for \$340.)



Additional Firepower

The Sub-18A powered bass system incorporates an 18" LF transducer mounted as a direct radiator into a bass-reflex cabinet. It is protected with a perforated steel grille, sealed against corrosion with a polyamide powder coat finish. A top pole socket supports other full-range speakers. Two bar-type handles make moving easy.

Specs:

Power: 500W • **Peak SPL at 1 m:** 131 dB •
Enclosure: MDF • **Dimensions:** 25.2" x 21.7" x 20.9" • **Weight:** 94 lbs. • **MSRP:** \$1,345

Glancing back over the last decade, and thinking of all the technological developments that have made your life as a mobile entertainer less road-weary, powered speakers have got to top the list. Having the amp and speaker in the same box not only cuts load-in and set-up time, it reduces noise and greatly increases the efficiency of the speaker. Many of the compact powered speakers we've tested in the past have performed well during the early part of the gig, but as the crowd warmed up and higher volume levels were called for, the extra horsepower just wasn't there.

Power...Packed

With the DS-108A, D.A.S. has taken a different approach. Packed inside each 27-pound, dark grey, polypropylene cabinet is an 8" low frequency transducer and a 1" throat compression driver mounted on a wide dispersion horn. Typically in a box this size we would expect to see a single amp driving both speakers by way of a crossover. The DS-108A, however, uses separate amps to drive each speaker: 150 watts to the low end, and 50 watts to the high. The advantage being that the majority of the power is allocated where it's needed: to the bass.

About the size of a breadbox, (18" x 12" x 12") the DS-108As present a terrific solution for the mobile performer in search of a rugged, roadworthy, compact and powerful PA solution. Each unit has a built-in two-channel mixer with microphone and line inputs and level controls for each channel along with a master. With a wide 90° dispersion, one of these boxes on each side of your stage position will cover the dance floor and beyond.

The Setup

With the DS-108A you have a couple of setup options. If you are using two of the units as your main speakers (and running in mono), connect your DJ mixer outputs to the 1/4" line input on one unit, and then run a 1/4" to 1/4" cable to the other unit. In this configuration, you'll control all your sources (mic, turntables, CDP and/or laptop) through your DJ mixer.

For a quickie karaoke or background music solution, you can use the built-in mixer on one of the units to control the program going to both. Again, connect the two units daisy-chain fashion. Then run your music source (CDP, iPod, CDG player, etc.) to the line inputs. Your mic connects to the combo XLR-1/4" input. The disadvantage here is that you'll need to reach around the back of the units to adjust the levels, but once they are set, you should be fine.

The DS-108As are perfect for those times when you need to provide sound in two locations, for example, when an outdoor wedding ceremony precedes the reception. If part of your week-day "gravy" income comes from providing sound reinforcement for local press conferences, car shows and sporting events, you'll find these

boxes very well suited to your needs. For more typical weekend work, such as weddings and larger events, you may want to add a subwoofer such as the D.A.S. Sub-18A (see sidebar for info). The speaker's size and shape also makes it a good stage monitor for your karaoke shows: singers love being able to hear themselves clearly.

Ready, Aim...

For our in-studio review of the DS-108A, we called upon our Alesis Vocalist Playmate and a few favorite dynamic mics including the Audix OM2, OM6, and EV's Cobalt Co9. Because these D.A.S. units have been purpose built for music and voice, the owner's manual cautions against "extreme use of equalization." We could have cheated and run our sources into a small mixer and then into the DS-108As, but we really wanted to hear what they sounded like going direct. You could use this configuration, for example, to provide PA for background music and announcements—just add an iPod and mic.

We connected daisy-chained the two DS-108As, then connected the Alesis Vocalist Playmate to the available line input and played a few CDs. The advantage of having a powered speaker that uses separate amps for LF and HF was immediately apparent. The 8" woofer pumped out solid bass with a balanced mid-range. The 1" compression driver produced a pleasant high-end, free of any "ringy-ness."

Next, we checked the sound using the Audix and EV mics connected directly to one of the DS-108As. These are high-quality mics, so we expected excellent results and were not disappointed. The D.A.S. units performed especially well with the OM6 and Cobalt Co9, producing a full, clear sound, almost as if these mics were custom matched to the powered speakers. If you find that you aren't getting the volume you need from your mic, there is a sensitivity control that can be adjusted with a small flat head screwdriver. You'll want to set up the system and make this adjustment (if necessary) in advance as it's not something you want to do "on-the-fly" in front of an audience.

In most cases, you'll be running your music sources and mics through a mixer. This will give you more control over the sound of your mic and (depending on your mixer) provide phantom power for a condenser mic. Purely from a size and weight to power standpoint, we found these compact boxes from D.A.S. provided plenty of kick and coverage for the average party house dance floor. Keep in mind, however, their intended applications. You can't mess with the laws of physics: big bass takes big drivers and more power than these little beauties can offer. Their compactness is an advantage when setting up and tearing down, however; no one, to our knowledge, has yet designed a speaker this size that will give you this much pumpin' deep bass.

For more information, visit www.dasaudio.com or call D.A.S. Audio of America at 305-436-0521. ■



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- **Interact** with a panel of industry experts, sharing solutions and insights, at the Rental & Staging Forum and afterwards enjoy the Rental & Staging Reception

Join the Cirque du Soleil's "O" Technology Tour to see how they use lighting, audio, special effects and automation controls to keep performers in the air (and audiences on the edge of their seats!) as they defy gravity and fall victim to it on, under and above water.

Sturdy Workhorse Solid Value

Get 'er done with Gem Sound's straightforward CD60 Dual CD Player

By Jammin' Jim Kerins

Gem Sound has been producing affordable professional DJ gear for years, with the latest in the player category being the CD60. It comes at a time when there are many options for professional music playback. If you're not ready to take the costly computer-based digital plunge, and you don't do enough work to afford a \$500-plus dual CD unit, but still desire a solid, professional player, then you might want to pencil in the new Gem Sound CD60 on your shopping list.

Basics

The CD60 is packed with all the desirable fundamental features you would need to get through almost any DJ gig, without all the sometimes-unnecessary frills. Still, surprisingly for a budget-conscious unit, it offers tasty features like optical and coaxial digital outs, and 40-second anti-skip buffer memory (a necessity on any unstable dance floor). Standard specs include: 16-bit linear eight times over-sampling; A-B loop and reloop functions; and auto-cue. All these features and more are housed in a beefy, rack-mountable all-metal case with a professional look.

Surprisingly for a budget-conscious unit, the CD60 offers tasty features like optical and coaxial digital outs, and 40-second anti-skip buffer memory



MSRP: \$399.95

Gem Sound

600 E. 156th St. Bronx, NY 10455

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www.gemsound.com

Dealing with the Beat

I have personally owned and abused similar-style CD players that have cost five times as much. My initial impressions of this unit were of a rugged feel and a familiar layout. The CD60 comes with all you need to instantly interface with your mixer and get your groove going. The first test was to throw a few dance tracks in, crank up the tunes, pound on the table, and do the River Dance to assess its resistance to skipping, and it performed as good as any I've tested. The ability to deal with shocks and vibrations is paramount; remember how the crowd let you know the last time a CD skipped for you?

Basking in the glow of the cool blue display, I ran the CD60 through all the fundamental operations that need to operate well in order to make you a happy DJ. This affordable unit did a good job of quickly setting up frame accurate cue points and all the fundamental play controls work as advertised. The fidelity of the unit is great, and it is essentially noise free. The variable pitch control ranges to $\pm 12\%$, letting you beat-match and mix any tune quickly and easily. Although the controls are not as quick as top-of-the-line units, they certainly are of a higher quality than what was available at this price point just a few years ago. Again this unit has a great LCD which is easy on the eyes and displays time readout that is adjustable for disc remain, track remain, and real-time.

Simple loop creation controls are easy to become familiar with and will let you add a little creativity to the mix. Setting loop points was fairly easy, although you need to get familiar with the feel of the buttons in order to be proficient, and occasionally during exiting a loop I experienced a minor sound dropout. This may be due to this being an early production unit.

Digital World Bonus

A great feature of the CD60 is the availability of not only standard RCA outputs, but also the addition of both optical and RCA-type digital outputs. This allows you to interface directly with many computer sound cards, as well as digital production mixers. Practically, that means the CD60 gives you the ability to digitally record your mixes by way of high-quality audio transfer, and also to supply a digital signal to a larger PA system.

After putting the CD60 through its paces and getting comfortable with its controls, I feel this unit could certainly provide good service and reliability, with its ease of use and solid metal construction. This is a hard bargain to beat. If you desire professional features and construction on a limited budget then you need to personally evaluate the Gem Sound CD60. ■

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Getting KJs in Shape to Perform: TASCAM's Personal Voice Trainer

When you're more comfortable as a singer, you're more comfortable as a host.

By R. A. Lindquist

The one thing that the best karaoke hosts have in common is that they are pretty good singers themselves. It only makes sense that the better the host is at showing the crowd how easy it is to croon a tune, the quicker they'll be to respond. So how do you improve your own skills as a singer in your spare time, without having to set up your whole system? You need a personal training tool that's compact, lightweight and can travel with you anywhere. TASCAM's CD-VT1mkII is just such a device. It's so fun and versatile, you'll seldom leave home without it. If you want to learn a song, simply pop in the CD, plug in your favorite dynamic mic and headphones, and go. It's as easy to operate as any CD player, but its capabilities go way beyond.

Exerting Control

Obviously, no electronic device can replace practice. To get a part down pat, you need to listen to it over and over, and then sing it over and over. Finally, you reach that magical point where it becomes second nature. The CD-VT1mkII doesn't eliminate the need to practice. But it does greatly streamline the process, and in doing so, greatly reduces the time required to learn a song.

First, you can drop the tempo by up to 50% without changing the pitch of the original material. This means the music will be slower, so you can sing along, yet the vocals remain intelligible (and in the same key) and the chord changes easier to pick out. As the song comes together, increase the tempo until you can match the original performance note for note. In a like manner, you can change the pitch of the CD without affecting the speed so you can "tune the CD" to your vocal range.

The CD-VT1mkII doesn't eliminate the need to practice. But it does greatly streamline the process.



TASCAM • 7733 Telegraph Rd.

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The CD-VT1mkII Features:

- VSA (Variable Speed Audition: pitch control w/out affecting key):
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- +16 to -50% Pitch Control in 1% steps (when VSA is off)
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- CUE point memory (Cue Point: Last play start point)
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- 18 built-in Vocal Effects
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- Input Volume for GUITAR/MIC IN
- Chromatic Tuner with calibration (435 to 445Hz)
- 3.5mm stereo mini jack Line Input
- Battery included, optional power supply available

Pumped-Up Equipment

Unlike the old cassette recorders that required a two-finger aerobic workout to play and replay, the CD-VT1mkII allows you to set up loops that repeat. Just press the I/O button at the beginning of the loop and again at the end. Press loop and the passage will play over and over until you press it again. It will even remember the start/stop points of the loop from your last session so there's no need to reset the loop.

The Voice Changer effect pitches the input up or down one

octave, and the Vocal Canceller eliminates the original vocal so you can sing along without help once you have the song down. Adding to the fun of the CD-VT1mkII is the impressive library of digital vocal effects, 18 in all. In addition to

the expected echo and reverb are stereo pan effects, phasing, distortion and many others. Several preset EQ effects are included so that you can make even the dullest, muddiest-sounding mic crisper and clearer. Effects are selected simply by pressing the up and down arrow buttons, so you can cycle through the list fast to find what you are looking for.

The CD-VT1mkII even provides a chromatic tuner so you always sound great when you sing or play. This feature is especially helpful if you are a musician adding a guitar or other instrument to your karaoke show for extra excitement.

The unit runs on batteries to take your personal show on the road, and also uses an optional AC adaptor. You can listen to the CD-VT1mkII via headphones, or use its Line Output to plug in speakers. With an MSRP of \$199 (typically streeting for \$149), TASCAM's CD-VT1mkII makes learning new material fun and fast by maximizing your actual practice time. Your sing-along show will see the benefits if you eat right and start a regular workout regimen with your Personal Voice Trainer. ■

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In Touch with the Club Music Pulse

Club jock applies programming skills on disc, as well as on the dance floor

By Dave Kreiner



"Many guys just starting out wonder sometimes why they lose their floor even when they are playing the hottest songs in the country. More often than not, the answer is simple: Their transitions are too loud or busy, and out of key."

Listen up! DJ Jeff Richards is probably responsible for some of the content you are using right now as a nightclub or mobile DJ. He has been part of the Ultimix Records team as their Marketing and Project Manager since 1998. But, far from living the white-collar, cubicle-confined life that title suggests, Jeff exists in the middle of the DJ world. His life as a working DJ has helped tremendously with his daily duties at Ultimix. It keeps his programming ear very sharp: he gets to see and hear what the dancers are responding to on the dance floor every week, and then go back and apply that to each and every issue of Ultimix and Funkymix. We had a chance to spend some time with Jeff, in between his daytime and nighttime responsibilities.

Mobile Beat: What was your first DJ Gig?
JR: I began spinning in 1992 as a warm-up jock for the resident DJ at Bourbon St. in Winston Salem, North Carolina. A year later, I took my first residency at Warehouse 29 in Greensboro. I learned the craft on Technics 1200s and still prefer to spin vinyl today. In addition to my current gig at Warehouse 29, I DJ at Skybar in downtown Greensboro on Friday and Sunday nights to a capacity crowd of 500-plus patrons.

MB: Do you do mobile as well as club work?
JR: No mobile work. I used to do parties and Greek functions in college but I just do club work now.

MB: What type of gear do you use?
JR: At my clubs I have the following: two Technics 1200 turntables, two Pioneer CDJ 1000 digital decks, and a Rane mixer.

MB: How did you get your gig at Ultimix?
JR: I've bought Ultimix and have been a fan of Ultimix since their inception back in '85. I became friends with Les, Brad and Mark and our friendship evolved into a business relationship in 1998. They saw my eye for good programming and networking skills with labels. This has proved to be a rewarding experience for me.

MB: Do you do any remixes?
JR: I don't do any production or remixes. My main job is to program each issue of Ultimix and Funkymix. I coordinate with the record labels each clearance that is needed to include tracks on our service. I also work closely with our remixers and editors on each of their projects.

MB: What is your favorite style of music to play in the club?

JR: My main style of music varies between the three residencies I have at my various clubs. In one place, I play mainstream Top 40/hip-hop for an 18 to 25-year-old straight crowd. Although I really don't dig hip-hop/rap, it is definitely the driving force in music today. It is this generation's pop music. Eminem, Usher and 50 Cent have become the equivalent of my generation's icons Prince and Michael Jackson. The other residencies I have are geared toward gay crowds. I play tribal "diva" house and progressive house. On my retro night, I revisit classics from the '70s, '80s and early '90s, from artists like Madonna, Cyndi Lauper, Duran Duran and C&C Music Factory.

MB: Do you use any computers during live gigs?
JR: I don't use any computers during my live play. I do not do anything with laptop/MP3 format or editing for Ultimix either. Instead, I concentrate on my live DJ skills: programming the right tracks at the appropriate time, blending/transitions, and working the crowd, etc. I feel many jocks get lost in "showing out" for the crowd rather than concentrating on transitions that aren't busy and are in key. Many guys just starting out wonder sometimes why they lose their floor even when they are playing the hottest songs in the country. More often than not, the answer is simple: Their transitions are too loud or busy, and out of key. Also their pitch control is way out of the range that it needs to be. The art of blending/matching beats seems to have taken a back seat to slick showmanship.

MB: What is in the future for you?
JR: I am committed on continuing to make Ultimix the premier "legitimate" remix service. In addition to our edits, we are branching out into more full-production spec work directly for the labels. It is an exciting time for us as more and more labels are looking to us as their sole method of promotion. Since I am still a diehard vinyl jock, I am grateful that Ultimix is the only remix subscription service still doing full service vinyl for both dance and hip hop formats.

MB: Where do you see music going this year?
JR: I see urban and hip-hop continuing to dominate the music landscape. These sounds continue to influence the club sound and mainstream music as a whole.

Dave Kreiner is the owner of The Source DJ Music Supply. Surf/shop at www.thesourceformusic.com.

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MUSIC & VIDEO NEWS

More Eighties from Promo Only

Promo Only has released Hot Video Classics Best of 1987-1989 Volume 2, the latest in its series of digitally restored music video classics on DVD. The compilation marks the 28th specialty DVD from Promo Only, and features the same kind of high quality classic music videos as its predecessors.

"That our Classics have become an essential part of so many VJ libraries gives us no small measure of pride," said Pete Werner, executive programmer for Promo Only. "We look forward to continuing to offer our subscribers the programming they depend on, the convenience they deserve and the quality they demand..."

Featuring 36 music videos, the volume includes such timeless classics as: "(I Just) Died in Your Arms" (Cutting Crew), "Wishing Well" (Terence Trent D'Arby), "Shake Your Love" (Debbie Gibson), "Sweet Child O' Mine" (Guns N' Roses), and "If I Could Turn Back Time" (Cher).

For further information go to www.promoonly.com.

Home Movie Workstation

New from MAGIX, a worldwide leader in video editing software, MAGIX Movie Edit Pro 10 brings the blockbuster power of Hollywood to consumers for only \$49. The highly anticipated new version of the award-winning MAGIX Movie Edit Pro line, MAGIX Movie Edit Pro 10 features easy capture, intuitive editing, automatic movie functions, and instant CD & DVD burning. The program's drag-and-drop ease-of-use enables anyone to create memorable movies from home video footage, complete with Surround Sound music, for a complete, professional movie experience.

The program includes a variety of tools to help anyone make a great movie the first time. New built-in Task Assistants provide instant project help. Users simply select the task they wish to perform and an onscreen video shows them how. The New MAGIX Story Maker makes movie editing fun. Improving picture quality, adding captions, applying fade effects, virtual camera pans and zooms and even making rotation effects that send a scene flying across the screen, are now as easy as dragging a slider bar.

The software imports high-definition video and online movies from HDV, HDTV, DVB, and WMVHD formats, and saves in MPEG 1 and 2, MOV, and WMV 9, as well as high-quality MPEG-4 and DivX compression (with installed codec).

You can spice up your productions with 70 new enhanced video special effects templates and 25 combined special effects. 55 music templates for automatic music introductions and background music can be enhanced with MAGIX's new one-click Surround Sound button. MAGIX Movie Edit Pro 10 also supports recording, editing, converting and burning 4:3 and 16:9 widescreen formats to ensure a Hollywood-blockbuster home theater experience.

MAGIX Movie Edit Pro 10 is available

immediately for Windows through major retailers for \$49.99. For more information, visit www.magix.com or call 888-866-2449.

UmixIt Gives Listeners Control

UmixIt Technologies, the creator of an exciting new CD enhancement, allowing regular consumers to place themselves in a virtual studio setting with their favorite artist, has rolled out the first of a series of 2005 releases incorporating the revolutionary new technology. Webster Hall Records will release a new Umixit series, featuring prominent New York DJs, aptly titled Umixit Presents The Best of New York DJs. The DJs in the series include DJ Honda, Astrid Suryanto (presented by Victor Calderone), Johnny Vicious, and The Warp Brothers, with each disk containing at least two songs in Umixit format. Talks are also currently on-going with a number of major record labels about incorporating UmixIt into major 2005 releases. Already, big name retailers, such as Best Buy, FYE, and Sam Goody have committed floor space and marketing dollars, and artists, such as Steven Tyler of Aerosmith, are jumping on-board to spread the message about UmixIt and how it will bring excitement and value back to the CD-buying experience.

"UmixIt represents a new phase in the music industry," explains Don DeVito, long-time Columbia Records executive. "Our goal is to win back the music-buying public by giving them a way to embrace music through our new technology—a chance to share the studio experience with the artist."

Inspired by DeVito's teenaged son James and daughter Marissa, UmixIt brings the recording studio experience directly to the consumer by allowing them to isolate, mute, and change the levels of individual instruments, add in new drum beats and loops, and create personalized remixes of their favorite songs. In addition, the virtual mixing board (powered by Cakewalk) gives amateur musicians the chance to plug their own instruments into the computer's sound card and record their own part (including vocals), thus using their creativity to record (and save)



personalized versions of their favorite songs. UmixIt is activated by simply placing a CD with the included UmixIt track(s) (identified by the UmixIt logo on the packaging) into your PC.

"You never know what you can hear between the tracks unless you can solo them," says Steven Tyler, front man for Aerosmith. "We've

made that possible without having to go to a recording studio. You can hear things like Joe [Perry] stomping his fuzz-tone, and shoving his guitar into the amp for feedback, not to mention me clearing my throat and singing the wrong lyrics for all



the right reasons."

For a test run last November, UmixIt and Aerosmith included a bonus UmixIt track of the song "You Gotta Move" on the band's newest DVD release of the same title. The You Gotta Move DVD quickly passed sales projections, and rose to quadruple platinum status in only a few months. Columbia Records credits UmixIt for boosting sales by as much as 100%.

For additional information about UmixIt, go to www.umixitmusic.com.

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One of the most exciting things about being a DJ is discovering that outstanding new tune, style or flavor that just gets under your skin, starts a smile from within, and moves you. And it only has to be new to you. It may be something from way back when, maybe even from a different culture, or something that was played in a type of club you didn't dare walk into. Surely there are as many reasons as raindrops why we may have missed some outstanding music. But like the first time we heard the Rolling Stones, reggae, or Ray Charles, we knew we were hearing something special, something good.

Such is the adventure of DJing. In this month's column I offer more outstanding CD compilations to take a bit of the uncertainty out of your hunt for the distinctive. Some of these compilations are full of the familiar, others a discoverer's delight, but all with much to offer.

By Fred Sebastian

As the music industry continues decreasing the number of compilations released, it may just be a matter of time until outstanding compilations such as HEARTBEAT: NUMBER ONE '60S LOVE SONGS will only be found in the archives of DJs and other savvy collectors. Loaded with top-notch pop favorites there's rarely a special occasion that won't call for tunes on this forty-four track, double-CD compilation.

YOU'VE LOST THAT LOVING FEELING	RIGHTEOUS BROTHERS
ALWAYS SOMETHING THERE TO REMIND ME	SANDIE SHAW
A WORLD WITHOUT LOVE	PETER & GORDON
I'M INTO SOMETHING GOOD	HERMANS HERMITS
I GOT YOU BABE	SONNY & CHER
(SITTIN' ON THE) DOCK OF THE BAY	OTIS REDDING
WHEN A MAN LOVES A WOMAN	PERCY SLEDGE
RELEASE ME	ENGLEBERT
HUMPERDINK	
GREEN GREEN GRASS OF HOME	TOM JONES
DISTANT DRUMS	JIM REEVES
CAN'T HELP FALLING IN LOVE	ELVIS PRESLEY
THE MINUTE YOU'RE GONE	CLIFF RICHARD
MAKE IT EASY ON YOURSELF	WALKER BROTHERS
HOW DO YOU DO IT?	GERRY & PACEMAKERS
SOMETHING'S GOTTEN HOLD OF MY HEART	GENE PITNEY
POETRY IN MOTION	JOHNNY TILLOTSON
BREAKING UP IS HARD TO DO	NEIL SEDAKA
WILL YOU STILL LOVE ME TOMORROW	SHIRELLES
JOHNNY REMEMBER ME	JOHN LEYTON
CATHY'S CLOWN	EVERLY BROTHERS
LOVE IS ALL AROUND	TROGGS
WHAT BECOMES OF THE BROKEN HEARTED	JIMMY RUFFIN
HEARTBEAT	BUDDY HOLLY
DON'T THROW YOUR LOVE AWAY	SEARCHERS
SILENCE IS GOLDEN	TREMELOES
BABY COME BACK	EQUALS
GO NOW	MOODY BLUES
A WHITER SHADE OF PALE	PROCOL HARUM
I'M A BELIEVER	MONKEES
OUT OF TIME	CHRIS FARLOWE
YOU DON'T HAVE TO SAY YOU LOVE ME	DUSTY SPRINGFIELD
FRUIT TREE	NICK DRAKE
WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
I'LL NEVER FIND ANOTHER YOU	SEEKERS
(IF PARADISE IS) HALF AS NICE	AMEN CORNER
BABY, NOW THAT I'VE FOUND YOU	FOUNDATIONS
ANYONE WHO HAD A HEART	CILLA BLACK
YOU REALLY GOT ME	KINKS
WITH A LITTLE HELP FROM MY FRIENDS	JOE COCKER
SWEETS FOR MY SWEET	SEARCHERS
THE LETTER	BOX TOPS
BAD TO ME	BILLY J. KRAMER
WHERE DO YOU GO TO MY LOVELY	PETER SARSTEDT
TIME IN A BOTTLE	JIM CROCE

In the evolution of music the constant blending of sounds can blur the boundaries of particular types of music. Not on this CD. PLANET ROCK is a clearly defined, outstanding compilation in the '80s-'90s arena rock/hair band tradition. Some real good rock and important hits for any collection. More than a few of these seventeen tracks have certainly rocked the planet!

SHE SELLS SANCTUARY	THE CULT
GET THE FUNK OUT	EXTREME
POISON	ALICE COOPER
29 PALMS	ROBERT PLANT
EVERYTHING ABOUT YOU	UGLY KID JOE
REMEDY	THE BLACK CROWES
LOVE REARS ITS UGLY HEAD	LIVING COLOUR
WIND OF CHANGE	SCORPIONS
SUICIDE BLONDE	INXS
EASY	FAITH NO MORE
PRETEND WE'RE DEAD	L7
LITTLE WING	STEVIE RAY VAUGHAN
WAITING FOR THE SUN	THE JAYHAWKS
TOO MUCH TOO YOUNG	LITTLE ANGELS
MY ATTITUDE	STEVE PLUNKETT
CHERRY PIE	WARRANT
ACE OF SPADES	MOTORHEAD

RIDE ON TIME	BLACK BOX
INSANITY (LEGENDARY MIX)	OCEANIC
GET UP! (BEFORE THE NIGHT IS OVER)	TECHNOTRONIC W/ YA KID K
DIRTY CASH (TODD TERRY RADIO MIX)	STEVIE V. W/ NAZLYN
YOU GOT THE LOVE	SOURCE W/ CANDI STATON
GOT TO HAVE YOUR LOVE	MANTRONIX
GOOD LIFE	INNER CITY
DUB BE GOOD TO ME	BEATS INTERNATIONAL
GOT TO GET	ROB 'N' RAZ W/ LEILA K.
TOUCH ME	49ERS
STREET TUFF	REBEL MC
I CAN'T TAKE THE POWER	OFFSHORE
7 WAYS TO LOVE	COLA BOY
TOM'S DINER	DNA
FRENCH KISS	LIL' LOUIS & THE WORLD
THE ONLY WAY IS UP	YAZZ
GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY
THEME FROM S EXPRESS	S EXPRESS
PUMP UP THE JAM	TECHNOTRONIC W/ FELLY
EBENEZER GOODE (BEAT EDIT)	SHAMEN
UNBELIEVABLE	EMF
PLAYING WITH KNIVES	BIZARRE INC.
(I WANNA GIVE YOU) DEVOTION	NOMAD W/ MC MIKEE FREEDOM
MOVE YOUR BODY	XPANSIONS
GO	MOBY
WHAT CAN YOU DO FOR ME?	UTAH SAINTS
NOW THAT WE FOUND LOVE	HEAVY D & THE BOYZ
ROCK DA HOUSE	BEATMASTERS
DOCTORIN' THE HOUSE	COLD CUT
IN YER FACE	808 STATE
JACK YOUR BODY	STEVE SILK HURLEY
PUT YOUR HANDS TOGETHER	D-MOB
LET THE BEAT HIT 'EM	LISA LISA & CULT JAM
AIN'T NOBODY ('89 REMIX EDIT)	RUFUS & CHAKA KHAN

From Ibiza to New York to South Beach, the international club scene boiled over through the '90s with many of the hard-driving songs on this double-disc compilation. FANTASTIC DANCE contains a strong lineup of 38 club, house, and techno dream tracks that continue to turn up the heat under the lights of many a dance floor around the globe.

THE POWER	SNAP
KILLER	ADAMSKI
PUMP UP THE VOLUME	M/A/R/R/S
NAKED IN THE RAIN	BLUE PEARL

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COMPILATION CORNER

People like hearing songs they know. And a great way for DJs to shake things up is by playing familiar songs that have been redone, kicked up a notch, and dance-i-fied. Perhaps the best series of compilations that has consistently delivered great dance-friendly cover versions is the Do It Again series. DO IT AGAIN VOL. 4 should not disappoint. This series has given life to more than a few dance versions that have gone on to be hits on their own. Do it again and again and...

DON'T SPEAK (EXTENDED VERSION 1)	CLUELESS
YOU'RE SO VAIN ((ORIGINAL 12" MIX))	CHIMIRA
BECAUSE YOU LOVED ME (MILLION MESSAGES)	SUZANN RYE
SWEET LOVE (JAZZY'S BLUE CLUB MIX)	PG GROOVE SENSATION
KILLING ME SOFTLY (BOOTLEG MIX)	G.A.M.E.
READY OR NOT (TRIBAL HOUSE MIX)	G-GROOVE
SWEET DREAMS (BOOTLEG MIX)	SAFETY GROOVE
SOMEDAY (CLUB MIX)	HARAJUKU
CHILDREN / VOYAGE (EXTENDED MIX)	OSCAR
OOH LA LA LA (EXCESS CLUB MIX)	K-LEE
YOU OUGHTA KNOW (CLUB MIX)	TWICE AS GOOD W/ JILLE
THE RAIN (VIVONA'S CLUB MIX)	SAMIRA
WHAT'S UP	DJ MIKO

HITS OF THE EIGHTIES VOL. 1

TOO SHY	LIMAH
TONIGHT	KOOL AND THE GANG
OH L'AMOUR	DOLLAR
MY CAMERA NEVER LIES	BUCKS FIZZ
USE IT UP AND WEAR IT OUT	ODYSSEY
JACK MIX 3 MEGAMIX:	MIRAGE
CAN U DANCE / JACK YOUR BODY / SHOWING OUT / RESPECTABLE / AXEL F JACKIN / MALE STRIPPER / UNDERWATER / LET YOURSELF GO	
MIRROR IN THE BATHROOM	THE BEAT
MIDNIGHT DYNAMOS	MATCHBOX
FRESH	KOOL AND THE GANG
IF YOU'RE LOOKING FOR A WAY OUT	ODYSSEY
NOW THOSE DAYS ARE GONE	BUCKS FIZZ
THREE MINUTE HERO	SELECTOR
GOTTA PULL MYSELF TOGETHER	NOLANS
MAKING YOUR MIND UP	BUCKS FRIZZ
LIP UP FATTY	BAD MANNERS
GET DOWN ON IT	KOOL AND THE GANG
VIDEOTHEQUE	DOLLAR
SWING THE MOOD MEDLEY:	JIVE BUNNY
IN THE MOOD / ROCK AROUND THE CLOCK / ROCK A BEATIN' BOOGIE / TUTTI FRUTTI / WAKE UP LITTLE SUSIE / C'MON EVERYBODY / HOUND DOG SHAKE, RATTLE AND ROLL / ALL SHOOK UP / JAILHOUSE ROCK / AT THE HOP	

Discovering the following two compilations is at once odd and delightful. Both volumes contain outstanding '80s disco anthems as well as a variety of unexpected and often exciting rarities. HITS OF THE EIGHTIES VOLS. 1 & 2 feature a hard to find megamixes along with useful collections of '80s dance and pop. Both volumes are finds that will satisfy and surprise, each with eighteen tracks.

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HITS OF THE EIGHTIES Vol. 2

HIGH ENERGY	EVELYN THOMAS
BOYS (SUMMERTIME LOVE)	SABRINA
SADDLE UP	DAVID CHRISTIE
TALKING IN YOUR SLEEP	BUCKS FIZZ
GOOD THING GOING (WE'VE GOT A GOOD THING GOING)	SUGAR MINOTT
I EAT CANNIBALS	TOTAL COELO
SPECIAL BREW	BAD MANNERS
HOLD ON TO MY LOVE	JIMMY RUFFIN
HAND HELD IN BLACK & WHITE	DOLLAR
WHEN WE WERE YOUNG	BUCKS FIZZ
JOANNA	KOOL & THE GANG
GOING BACK TO MY ROOTS	ODYSSEY
MIRROR MIRROR (MON AMOUR)	DOLLAR
FEELS LIKE I'M IN LOVE	KELLY MARIE
WHEN YOU ASK ABOUT LOVE	MATCHBOX
NEVER ENDING STORY	LIMAH
BASS (HOW LOW CAN YOU GO)	SIMON HARRIS
MIRAGE JACK MIX 2:	MIRAGE
JACK YOUR BODY / RESPECTABLE / SHOWIN' OUT (GET FRESH AT THE WEEKEND) / MALE STRIPPER / AXEL F / JACKIN' / UNDERWATER	

Talk about small packages carrying a big punch: this little CD compilation is a powerhouse that definitely lives up to its name. HOT ROCKIN' BLUES is a celebration of mostly upbeat, rockin' blues. It includes tracks by some of the superstars and legends of the genre. This is the kind of compilation that will leave you hoping for twenty more volumes of just this kind of great stuff. Sadly, there's only this outstanding one!

Iceman	ALBERT COLLINS
King Of The Blues	GARY MOORE
Damn Right, I've Got The Blues	BUDDY GUY
Hound Dog Man	LONNIE MACK
Life Is Hard	JOHNNY WINTER
Powerful Stuff	FABULOUS THUNDERBIRDS
Smoking Gun	ROBERT CRAY BAND
Can't You Lie	TINSLEY ELLIS
Hard Times In The Land Of Plenty	OMAR & THE HOWLERS
Evil And Here To Stay	JEFF HEALEY BAND

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12 Dozen Soulful Selections from Time Life

Time Life Inc. has unveiled Classic Soul Ballads, a compilation of classic soulful songs by Grammy Award-winning artists treasured by all who love soul music. The collection features 144 of the greatest soul legends and love songs of the '60s, '70s, '80s and '90s, all packaged in one exclusive collection. It features unforgettable songs like: "Always and Forever" by Heatwave; "If You Don't Know Me By Now" by Harold Melvin and Blue Notes; "It Takes Two" by Marvin Gaye and Kim Weston; "You Don't Have to Be a Star" by Marilyn McCoo and Billy Davis Jr.; "The Last Time I Made Love" by Jeffrey Osborne, featuring Joyce Kennedy; "Tell It Like It Is" by Aaron Neville; "I'm So In To You" by Peabo Bryson; "L-O-V-E" by Al Green; "Through the Fire" by Chaka Khan; "One in a Million" by Larry Graham; and many more.

"The songs featured on this collection are part of American music history. The artists featured are the pioneers of soulful music," declared Michael Mitchell, Vice President New Product Development, Music and Video, at Time Life. "Never before have all these legendary artists been featured on one collection. I am proud Time Life has created such a phenomenal collection." All 144 songs are digitally remastered, so they sound as clear as the day they were recorded. Individual discs within the Classic Soul Ballads collection include: Love Power, Body and Soul Duets, Sweet Thing, Lovin' You, and Nite and Day. Classic Soul Ballads is not sold in stores and can be ordered at any time by calling 800-950-7887 or online at www.timelife.com.

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7 Formats On Every Disc	✓	-	-	-
Discs Ship On A Regular Schedule	✓	-	✓	✓
Guarantees To Service All Songs In Top 30 Of 7 Formats	✓	-	-	-
(AC/Hot AC, CHR, Urban, Country, Rock, Dance, Christian)				
Tracks Separated By Format (easier to find songs)	✓	-	✓	✓
More Than 40 Years Industry Experience	✓	-	-	-
Cost & Payment Information				
Price Per CD (shipping & handling included)	\$11.20	\$13.33	\$13.84	\$14.61
Convenient Monthly Debit (instead of year up front)	✓	-	✓	✓
Online Tools				
Data Imported Into DJ Intelligence (djintelligence.com)	✓	-	-	-
Free Downloadable Extras	✓	-	-	-
(artist IDs, song instrumentals, accapellas, movie sound bites and more)				
Weekly Top 30 Charts Based On Radio Airplay	✓	-	-	-

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The **Mania SCX500** is the first scanner in **Martin's Mania Series**, a 150W halogen scanner that produces surprisingly powerful, brilliant effects from separate color and gobo wheels. With 15 gobos, plus open, 15 rich colors, including white and 5 mixed colors, as well as a split color option, the SCX500 dazzles like larger scanners but with all the convenience and savings of its class. SCX500 boasts high speed and at least 500 hours of lamp life, with no duty cycle. Its durable yet stylish symmetrical housing has a hanging bracket that also serves as a carrying handle. The Mania SCX500 is ideal for any show, club, or party and will be appreciated by DJs and live performers alike.

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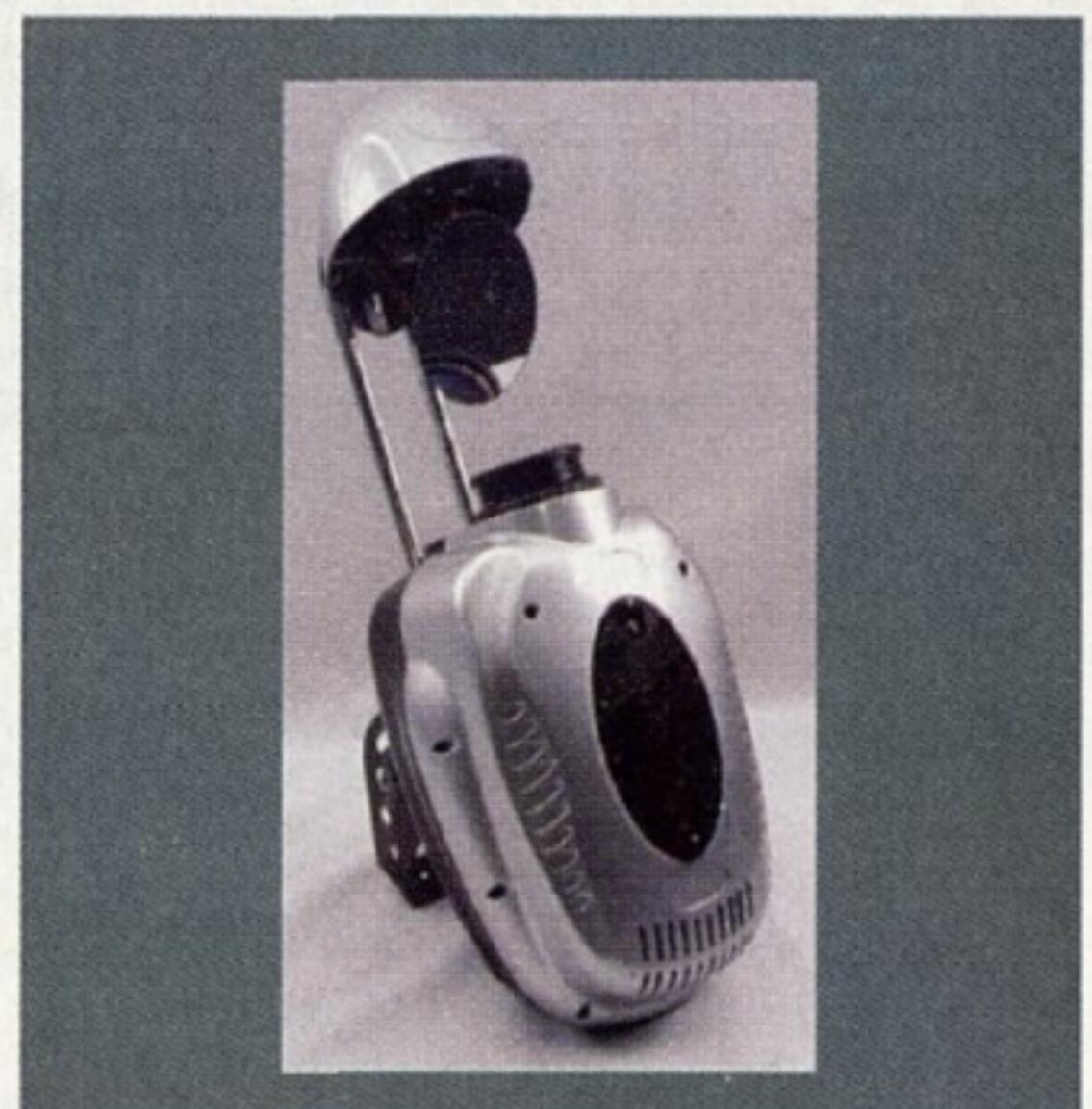
Building on decades-long expertise in PA systems and wireless microphone technology, **Gem Sound** has developed the **MAP-1650 Mobile PA System** with dual wireless mics. Into a single enclosure it packs a CD player, tape deck, and wireless receivers for the two included mics. Two 8-inch speakers are powered by an internal 100-watt amplifier, and the unit can run on its internal rechargeable battery for up to 6 hours. It includes 3 external inputs with volume controls: 2 mic inputs for wired microphones, plus a line input. A rotary tone control adjusts the main output. A line output lets you link the MAP-1650 to another powered speaker, and there is also a record output. The rugged, all-in-one design includes a retractable luggage handle and wheels for easy transport. MSRP: \$899.95

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METEOR-KLS has just released the **Clubscan DMX Scanner**, the latest in their new DJ Series. Besides good looks, it incorporates a lot of new technology. It has 11 gobos, plus open, 10 vivid colors, plus white, strobe, sound activation, master/slave operation, and, of course, DMX 512 operation. The Clubscan utilizes high-precision stepper motors for smooth movement. It is also capable of dual-voltage operation at 120/220v and also uses two types of lamps. It has a very high light output, and a great sound-to-light interaction. Perfect for mobile applications and small clubs. MSRP: \$239

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If you could use a STEADY STREAM of HIGH PAYING gigs, I can help. The Big Money Is NOT IN DJing, It's in MARKETING DJ SERVICES- That discovery changed my life and I know for a fact that anybody can copy what I am doing once they understand it. My proven SYSTEM took my pitiful \$2,200 monthly DJ income to over \$11,000.00 per month (one month I brought in \$42,138.16). Now I'm helping DJs world-wide skyrocket their earnings. Real Results GUARANTEED.

By Legendary Chicago DJ Pioneer Mark Imperial

Chicago, IL -Making great money as a DJ doesn't have a whole lot to do with how good of a job you do. You can be the very best DJ in your area, using only the best equipment, know more about music than anybody, know how to pack a dancefloor and still starve to death.

You're busy one week, phone not ringing the next and worrying about where the next job is coming from. I know, because I have been there and almost starved myself out of the business by stubbornly thinking that because I was a great DJ, the world would beat a path to my door. Thinking that by getting better and better at slamming parties, I'd automatically make more money.

Wrong. Dead Wrong!

I did what most people do, started advertising and waiting for the phone to ring, then playing the "cheap price" game (actually the worst thing you can do). I barely survived by bottom feeding

and begging, taking every crappy gig that came in and doing cold calling which is as fun as a car wreck. I nearly quit every other day. I was grossing a pitiful \$2,200 per month and working myself half to death getting it. Some months I was starving. I knew that things happen by either determination or desperation, and I had both going for me. That is when I finally discovered the answer.

My discovery exploded my business to making over \$11,000.00 per month, and I did it in a lazy way as a SINGLE OPERATOR in less than 7 months.

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JUICE

Continued from p.14

How Old is Your Phone?

Know what the oldest phone number in continuous use is, in the United States? Assuming you know beans about big band, you probably do. Here's a hint: It was immortalized by Glenn Miller, and was the phone number assigned to New York's Pennsylvania Hotel in 1919. Across from Penn Station, the Pennsylvania Hotel's Café Rouge was the place for swing and big band in the '40s. Today, it's a discount department store. And the number? Pennsylvania 6-5-0-0-0. To dial it today, you'd have to punch in 212-736-5000. To hear actual recordings of Miller and his band from the Café Rouge, check out www.radiocrazy.com.

Best New Female DJ Rocks

DJ J-Philip, from Champaign, Illinois claimed the first-ever ROCKSTAR "Beauty and the Beats" Award. The Award followed a nationwide search to select the country's best up-and-coming female DJ. Celebrity judges DJs Colette, DJ Rap and Reid Speed selected J-Philip over the two other finalists flown in for the event—Catherine Jade and DJ Solange—who competed live in front of a capacity crowd of 800 at Ivar in Hollywood. Over 200 entrants submitted mixes for the contest, which began December 2004.

A unanimous pick of the three judges, the 21-year-old J-Philip combined precise mixes, crafty EQ moves and impeccable track selection to command the dance floor. The judges applauded not only her skills, but also a no-nonsense presentation of her jazzy and funky deep house grooves. J-Philip (known to her family as Jessica Phillippe) has already held down several successful residencies in her hometown, spun at big clubs in Chicago like Zentra, and played alongside names such as Terry Mullan, Paul Anthony, High Contrast, and Julius the Mad Thinker.

After performing at the Ultra Music Festival in Miami in March, she embarked on a tour to twelve major US markets. In addition, she also received a prize package of DJ equipment from Stanton.

J-Philip exclaimed, "Winning the Beauty and the Beats Contest is tremendously rewarding, especially since DJing has been such a huge part of my life since I began. I am really looking forward to more fun, more music, and rocking larger crowds outside of my hometown!"

TASCAM DJ Partners With Mixwell

Mixwell, a world-renowned and trusted brand name in the scratch and performance DJ community, has joined forces with TASCAM DJ on a number of co-branded projects and products scheduled for release in Fall 2005.

"We've always had an interest in taking our brand into the professional DJ and pro audio market," explains Shawn Quarles,

President, MixwellUSA Inc. "With Mixwell's undeniable worldwide appeal and TASCAM's market position, the introduction of these products will be a huge success. We are extremely excited about the opportunities that this collaboration presents now and in the future."

"We are really excited to be working with Mixwell," says TASCAM DJ Product Manager Dave Arevalo. "We are working closely together on some very cool and unique products. To have their expert input and seal of approval is an honor."

Look out for Mixwell gear and apparel to be sold on the TASCAM DJ store (www.tascamdj.com) in the near future. For more information on Mixwell, check out www.mixwellusa.com.

TriceraSoft Sponsors CDJA

After signing on as a new sponsor of the Canadian Disc Jockey Association, Gai Marcos, president of TriceraSoft, said, "Our sponsorship of the CDJA will bring TriceraSoft closer to the Canadian DJs...we want to help Canadian DJs move comfortably into the Digital and Video Era".

TriceraSoft plans to attend meetings of various chapters of the CDJA to help provide information on making the move to digital DJing, including how to get the most out of digital software, such as their own, that offers the ability to play videos/music/karaoke on a laptop,

"We are pleased to have TriceraSoft on board as a sponsor," said D. Scott, CDJA president. "It's encouraging to see a Canadian company developing world class technology for DJs."

MARKETING CAMPAIGNS for DJs

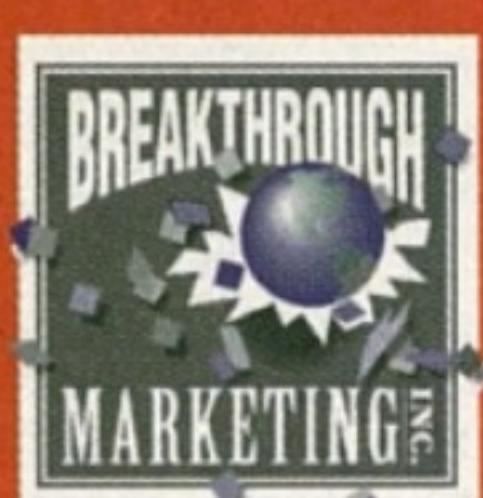


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ADJA NEWSLETTER

Volume 1 Issue 3

Announcing: "The Peter Merry Leadership Award"

The ADJA National Board of Directors set out to recognize the significant accomplishments of outgoing President Peter Merry. During his tenure, Peter set ambitious goals and personally toured the country on behalf of the ADJA. His leadership built a strong foundation and charted a course to take the ADJA into the future.

To honor these achievements, the ADJA Board of Directors created the Peter Merry Leadership Award. Each year, this award will be given to the member who exhibits "Exceptional Service, Dedication and Commitment to the American Disc Jockey Association." A traveling plaque will contain

the names of all the winners. In addition, each honoree will receive an engraved crystal award that will be theirs to keep.



At the 2005 National ADJA meeting in Las Vegas, the Board of Directors was proud to present the first annual award to Peter Merry.

The 2005 ADJA Board of Directors:

President: Dr. Drax
Vice President: Ben Miller
Secretary: Matt Graumann
Treasurer: Daren Anderson
Public Relations:
Jim Cerone
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Ron Ruth
Local Chapters: Rob Snyder
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ADJA Member Spotlight: Jonathan Marriott

Jonathan Marriott, Owner and Executive Director of DJ Surround Sound, L.L.C. near Salt Lake City, UT works full time as a Professional DJ & Entertainer. He currently serves on the Board of Directors, as the Vice President of the Utah Disc Jockey Association. In an effort to improve his chapter, and with help of his father (who works for an airline) Jonathan has begun a cross-country quest to visit as many local ADJA chapters as possible.

As the oldest of 6 children growing up in Denver, Colorado, Jonathan was a shy teenager. "After school, I immersed myself in listening to songs performed by my favorite artists and collected many of their records," says Jonathan. In the early 80's, at age 15, he got his first taste of the DJ life when he was asked to provide music entertainment for a youth group activity at his local church.

In 1986, after High School graduation, Jonathan moved with his family to Colorado Springs and answered an ad in the local newspaper for a DJ Assistant. He went to work for Miles Goodwin's Video/DJ Show business as a Lighting Technician and Backup Video DJ. For 4 years, he toured the college circuit from the University of Nebraska to UNLV and many colleges in between.

From 1987-1990, he performed at a few Colorado Springs high schools and in Jackson Wyoming for summer dances at the Grand Teton Lodge Resort. From 1990-92, he served a 2-year LDS Church mission near Sacramento, CA, which "helped me a great deal

in breaking out of my shell of being shy." This experience also helped him hone his public speaking skills and become comfortable as a future Master of Ceremonies and DJ.

While attending college in San Diego in 1993-94, he paid his

Salt Lake City." Jonathan adds, "I also became friends with a handful of local DJ company owners and occasionally networked with them."

In the fall of 2002, James Gammell of Rocky Mountain Sound, a good friend and a member of the

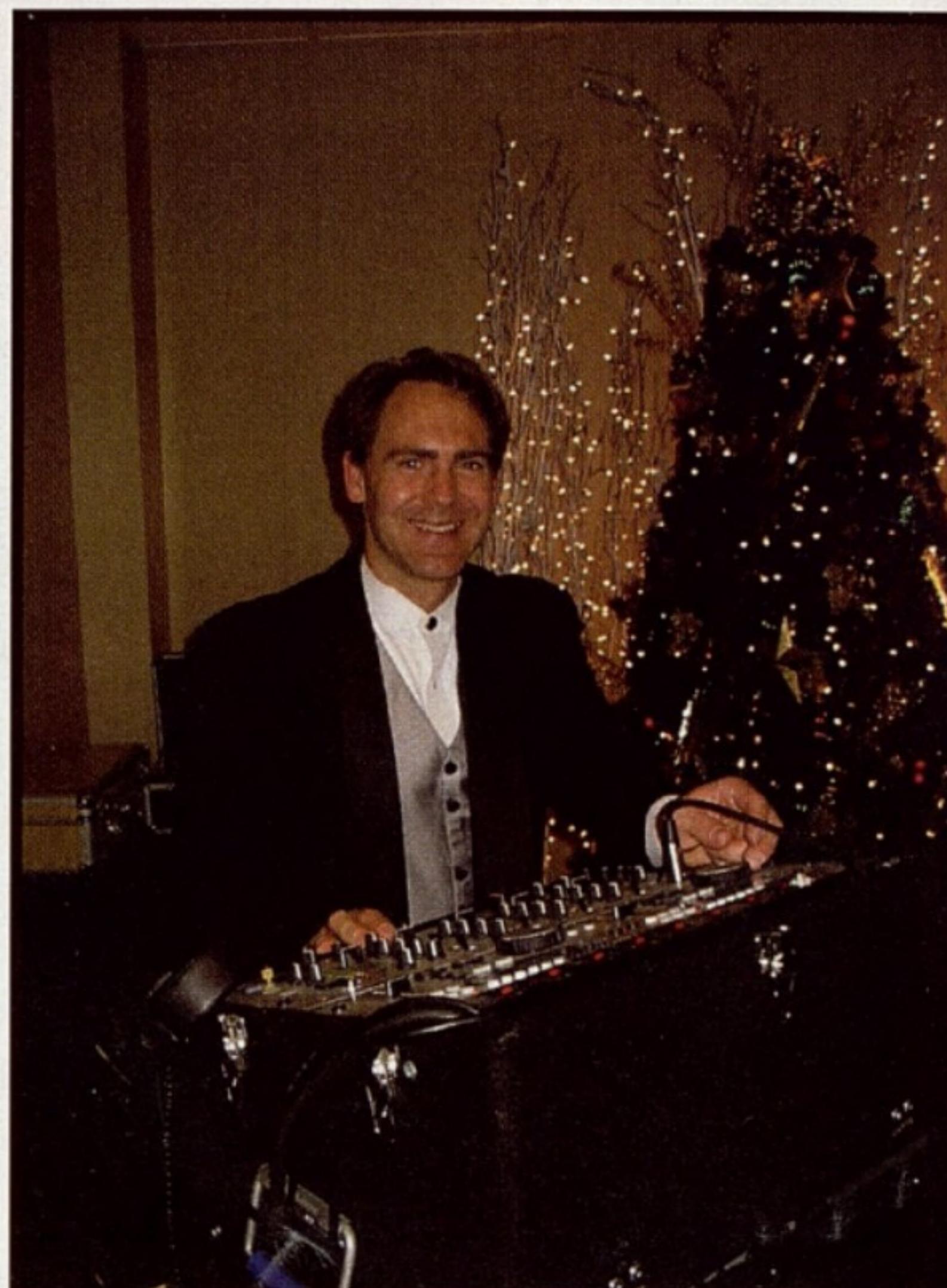
ADJA, asked Jonathan to help him build a local association of disc jockeys to network, assist and train each other. They took their shared vision to other local DJs and held their first Utah Disc Jockey Association meeting in January 2003.

"It has been a struggle for the last 2 years to grow our chapter," says Jonathan. "We have tried a number of ideas encouraging local DJs to join the Utah ADJA. We recently went through a reorganization of our chapter and set goals to increase our membership." Jonathan hopes that by visiting other ADJA chapters throughout the country he can learn from their successes to better the Utah chapter.

Since January, his effort to make a cross-country tour of local chapters has been

inhibited due to poor weather conditions and the recent birth of his daughter, Rylee. "She was born on February 28, 2005, at 8.2 lbs. My wife has now given me the OK to travel and attend other chapter meetings."

He has recently attended chapter meetings, outside the Utah Chapter, including the Colorado and Tampa Bay chapters. Jonathan's goal is to visit as many ADJA chapters as possible before May 1, including Dallas/Fort Worth, Kansas City, and a number of other cities. "I hope to help make the Utah Disc Jockey Association a greater strength within the ADJA."



tuition as a part-time wedding DJ. In 1995 Jonathan moved to Salt Lake City and became a father to son Ethan. Jonathan worked for a Top 40 nightclub and a few mobile DJ services, where he earned the stage name "DJ Hollywood," which he still uses to this day.

Jonathan started DJ Surround Sound in 1997 after acquiring a few repeat clients. In 1999 he invested all of his savings into his DJ Company and struggled to become a full time DJ. "I married Jennifer, my best friend in July 2001," Jonathan says. "She gave me support as I continued to pursue my quest to become a successful DJ service in

Education, Networking, and Support

ADJA Adds FOUR MAJOR New Benefits!

For those of you that missed the ADJA National meeting in Las Vegas NV in late February, we unveiled four awesome new membership benefits. Here are just the highlights, more information can be found in the members' only section of the ADJA website.

Promo Only – Got Music?

The ADJA has partnered with Promo Only to bring our members simply the best music deal on the planet. ADJA members that subscribe or renew a Promo Only service & pay for 12 months will get 17 discs for the price of 12! That's right 5 free discs. These are not just old back catalog discs. These are 5 discs to use as you choose. Choose Back catalog or current discs. You decide! This deal applies to all subscriptions,

old or new. Including DVD's! It is however not retroactive. Additionally members can buy as many of the specialty discs as they want for \$15. That's a \$10 savings off their regular low price. Specialty DVD's are also available for \$25 instead of \$40.

Need gear? Members that buy gear items such as mixers, cd players, video gear, projectors & screens get an additional 5% off Promo Only's already low prices & they toss in FREE shipping for ADJA members as well!

CellCharge – Got Money?

We partnered up with CellCharge to give you yet another way to take credit cards.

Along with our standard merchant account, you can opt to process Credit Cards & checks on

your cellphone! ADJA members save \$60 on the setup fee, paying only \$89 to get set up. No expensive terminal or software to buy. Members additionally save 30% on the monthly fee paying only \$6.99 instead of \$9.99 with a low transaction rate of only 3.85%. You can now collect your money right at that event, or anywhere else you have your cell phone! Great for overtime payments, upsells & you can even easily take deposits during your consultations using this great new benefit. Check the website for details.

Verizon Wireless – Can you hear me Now?

We have signed an agreement with the nation's largest wireless products provider, Verizon wireless to

save all ADJA members that signup or switch over to the ADJA plan between 10% & 25% on wireless products & services. You can keep your number with this program & save big bucks. Check the website for details.

ADJA VISA Card – It's Everywhere You Want to Be!

The ADJA introduced the first ever ADJA branded VISA card. This is a great, no fee, 9.9% VISA card! This program not only gets you a great rate on a VISA card, but also gets you access to discounted disability insurance, discounted life insurance as well as a host of financial products such as money market accounts, CD's & annuities to help you grow your earnings into financial security. There are basic, silver, gold & platinum card programs also available. Check out the website for details.

Local Chapter Update: Chicagoland!

What a difference one year can make, this month (April 2005) the Chicagoland chapter of the ADJA celebrates it's first anniversary. From the beginning the Chicagoland ADJA was on a mission. Starting with 7 founding members we were recognized as a chapter in forming immediately and within 9 days we were a full-fledged chapter of 12 DJ's.

Currently the Chicagoland ADJA has just under 50 members and is growing each month. All of the success we have already experienced could not have happened without the support of the world's greatest bunch of DJ's, Chicagoland DJ's. After several attempts to start a local ADJA chapter here in Chicagoland, 2004 proved to be the year of the DJ!

In the past year Chicagoland DJ's have proven to be noting short of awesome. Each and every month they have incredible content at our meetings, which consist of two major presentations.

One presentation is typically a technology or gear related (Thanks to Pro-Mix our primary local sponsor) presentation, which has

brought them some phenomenal things. Prior to the Winter NAMM the Chicagoland ADJA was the very first group of people to have hands on experience with the Numark HDCCD1 player as well as the Dual video player by Numark. Other demos include Martin SCX500 Scanners, DJ Intelligence advanced user session, The Truth about wireless technology, DMX 101, Making the leap to mp3, a Martin Intelligent lighting training session and more.

They are currently in the planning process of a few factory tours as well as extended training sessions with products such as DJ Intelligence with a few other goodies to be announced very soon.

The other presentation is typically related to business or education (thanks to the Naperville Chamber of Commerce). With the ever growing need to make more \$\$\$ our members have told the Chicagoland ADJA leaders that they want to learn marketing and sales and we delivered. With the help of the Nations largest active Chamber with over 2500 members they have access to an absolutely awesome speakers bureau. We have had numerous marketing presentations

ranging from marketing on a shoestring budget to getting the referral without asking and more. They've had presentations including developing a business plan, utilizing the S.C.O.R.E. to interactive routines.

The Chicagoland ADJA members are truly the motivation behind the success they've had. They've had a number of our local members provide sessions on their area of expertise and round table sharing sessions and everything in between.

In addition to the monthly meetings, the Chicagoland ADJA brought in Peter Merry (to begin our chapter) and Mark Ferrell to help understand our "worth". In addition to bringing in Industry giants they've also shared their first Christmas party as a group with an excellent response, presented their very first gear swap and hosted a half day marketing workshop with Pat Price.

Other notable items they have also included were Chicagoland ADJA business cards to distribute to other local DJ's we encounter, permanent PVC name badges for our members, presenters and guests, which really adds

professionalism. They also secured group advertising of our local members in the Wedding Bells magazine furthering the promotion of the ADJA brand DJ.

With sponsors like Pro-Mix, DJ Intelligence, Prodj.com and more they have really been blessed here in Chicago. Their members truly make the difference. We're off to a grand beginning with nearly 50 members within 1 year so look out Southern Cal., they're coming in a hurry!

For those of you who are considering joining a local ADJA chapter, I strongly recommend it. Involvement is the key so be prepared to put in the time AND if you do, I assure you, you will have no problems seeing the value in belonging to the absolute best thing to ever happen to DJ's!

They would like to thank each and every Chicagoland DJ in their local chapter for their hard work, dedication and support of your local chapter. 2004 was great and 2005 will be even better!

For more info on the Chicagoland ADJA visit <http://www.chicagolandadja.com>

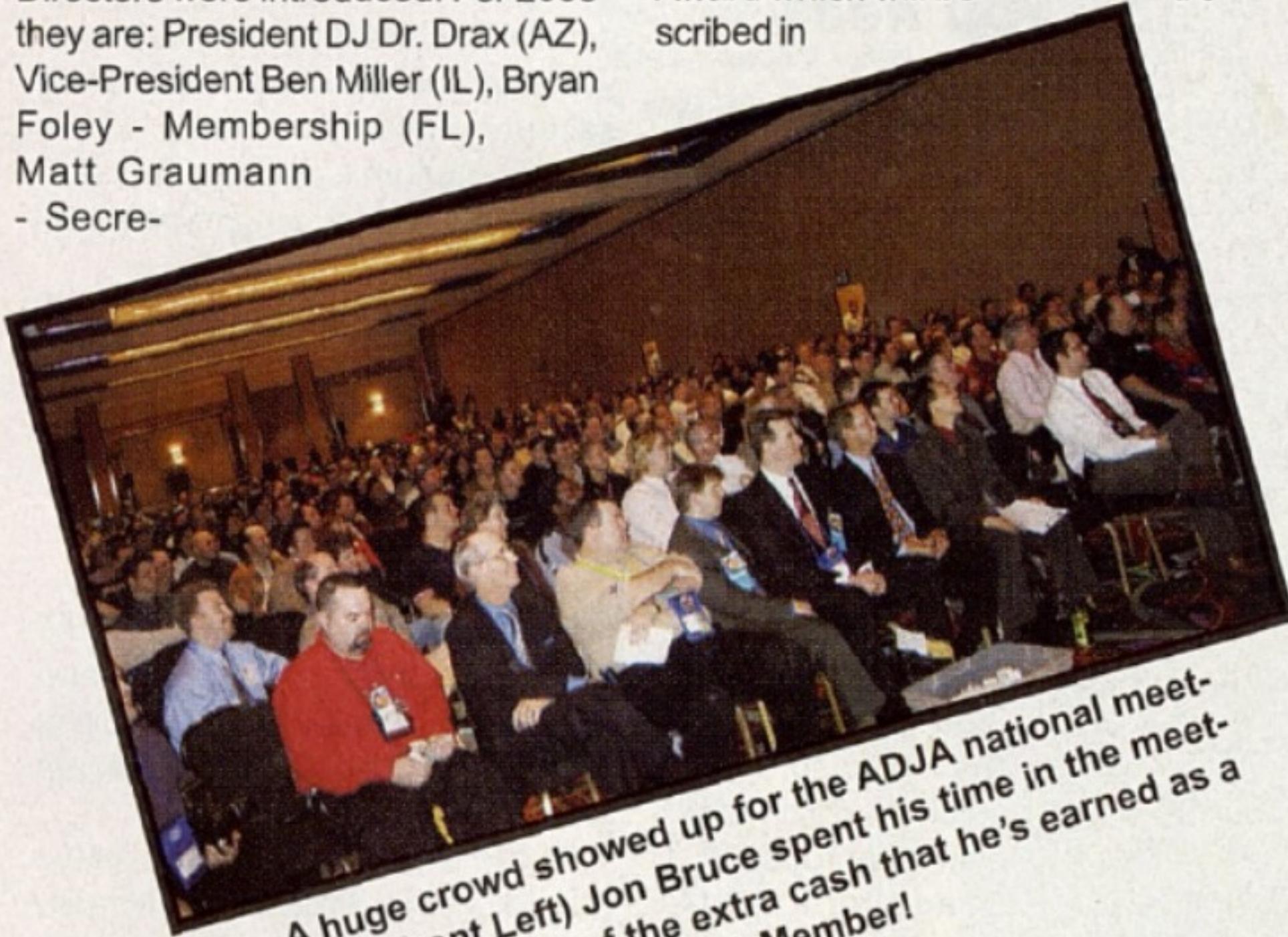
ADJA NEWSLETTER

ADJA ROCKS LAS VEGAS!

Viva Las Vegas. As we wrap up the most successful Mobile Beat show for the ADJA all I can say is Look Out 2006. The ADJA revealed its new motto "We Help DJ's Build and Grow Their Business", and had the most signups at a trade show for new members and renewals while the buzz the entire week was of the wonderful new benefits and direction the ADJA continues to go. With over 350+ in attendance at the National meeting the new Board of Directors were introduced. For 2005 they are: President DJ Dr. Drax (AZ), Vice-President Ben Miller (IL), Bryan Foley - Membership (FL), Matt Graumann - Secretary

(CA), Jim Cerone - Public Relations (IN), Darren Anderson - Treasurer (WA), and our two newest Directors Rob Snyder - Chapter Development (FL) and Ron Ruth - Member Development (KA) the ADJA is in great hands. Many new benefits revealed were agreements with CELLCHARGE, VERIZON WIRELESS, PROMO ONLY, and the ADJA now has it very own branded VISACARD. The ADJA also unveiled the PETER MERRY LEADERSHIP Award which will be described in

d e -



A huge crowd showed up for the ADJA national meeting! (Front Left) Jon Bruce spent his time in the meeting counting all of the extra cash that he's earned as a ADJA Member!



Outgoing ADJA President Peter Merry starts the 2005 national meeting



Ron Ruth and Rob Snyder are sworn in as new members of the ADJA Board of Directors

more detail in this newsletter as an award to be given to a member who gives service and leadership to fellow members each year. For more info on these and other benefits visit www.adja.org and log in.

After a great kick off party presented by DJ Power and hosted by the ADJA's very own Bryan Foley, Mad Joe Martin and Ken Heath everyone was ready for the seminars. Doug Cox started things off and got everyone in the mood for a great week. Jorge Lopez shared many ideas and experiences for growing businesses, Ann Convery showed how to get your point across in 30 seconds while Scott Faver again demonstrated his Games Mastership to a packed room. Dan McKay shared many great marketing tips, Rob Peters and Mike Ferino showed everyone what Idea Sharing is all about, Mike Bendavid talked about C&W Music and Dances and Bryan Foley and Mad Joe Martin led a seminar for the Karaoke Industry. After talking with most of the Vendors they were all experiencing better than expected results so we congratulate every DJ who attended. As we gear up for the Summer Show in Niagara Falls the ADJA looks forward to continued growth and with many new leaders stepping up in area chapters, NOW is the time to join. Visit our website for membership details at www.adja.org.

ADJA Educational DVD's Learn More, Earn More

Each newsletter we are going to highlight one of the Educational DVD's that we make available exclusively to our members through our local chapters. This issue we are going to review "Tax Planning for DJ's" by Sandy Abalos.

In this DVD, Sandy Abalos a Certified Public accountant (CPA) covers the importance of good record keeping, tax planning & how to know the right type of business structure to operate under. She covers proprietorship, S Corp, C Corp, LLC in addition to a variety of things that most DJ's don't realize are valid deductions. In her presentation she also covers audit triggers to avoid. She promises that anyone that listens closely & takes good notes will save at least \$500 on their taxes. Hey we can all use ways to legally cut our taxes! This DVD is just one more reason for joining the ADJA & either joining a Local chapter or getting one started in your market. Check out the website for information on starting a local chapter as well as the educational DVD's

The ADJA, "We Help DJs Build & Grow Their Business" Join today.



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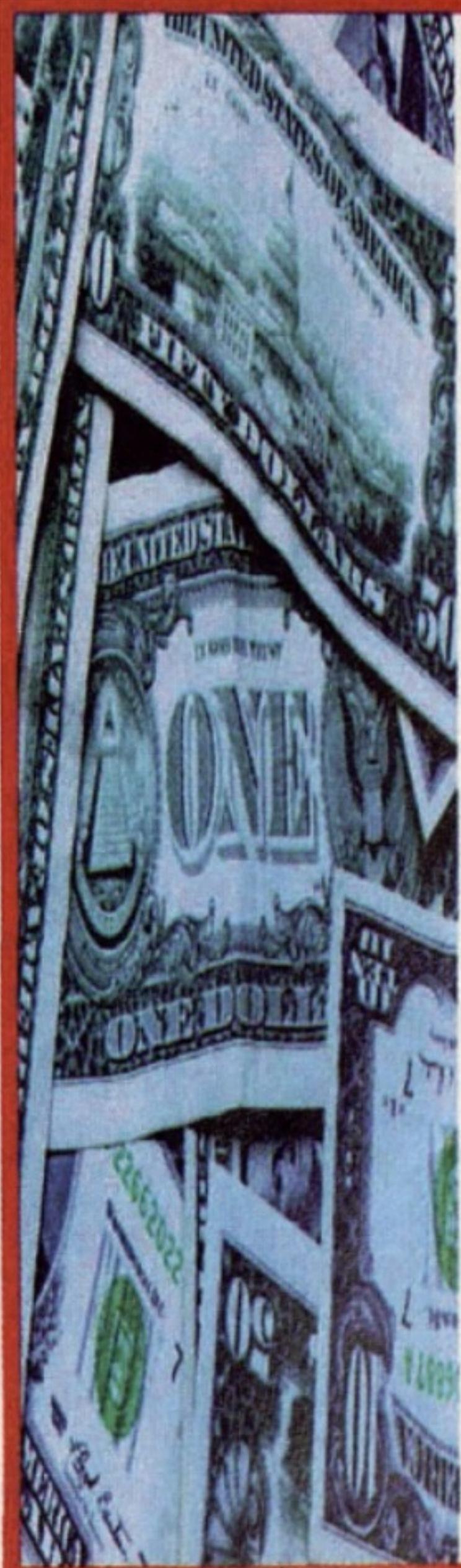


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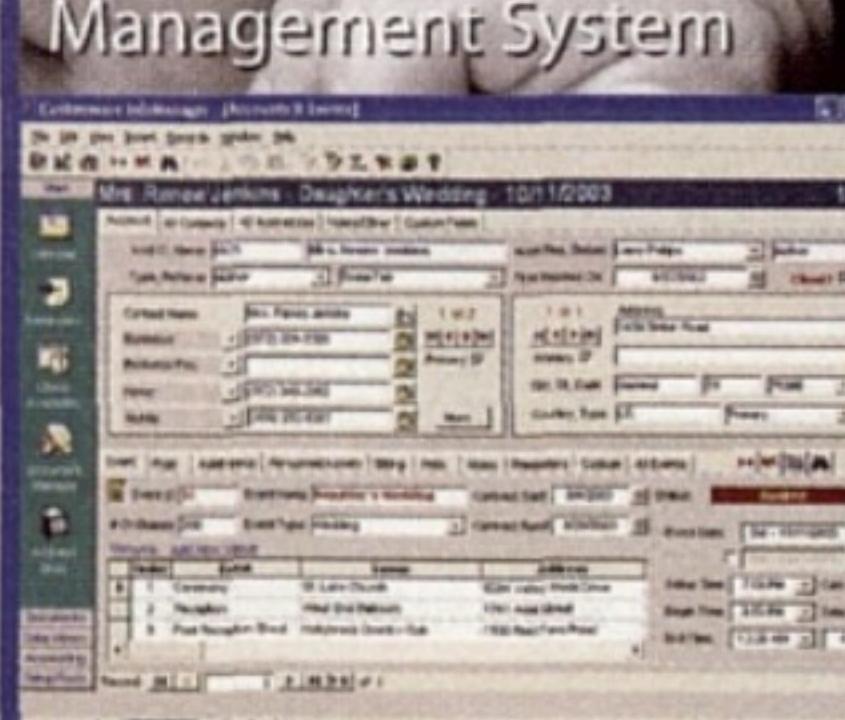
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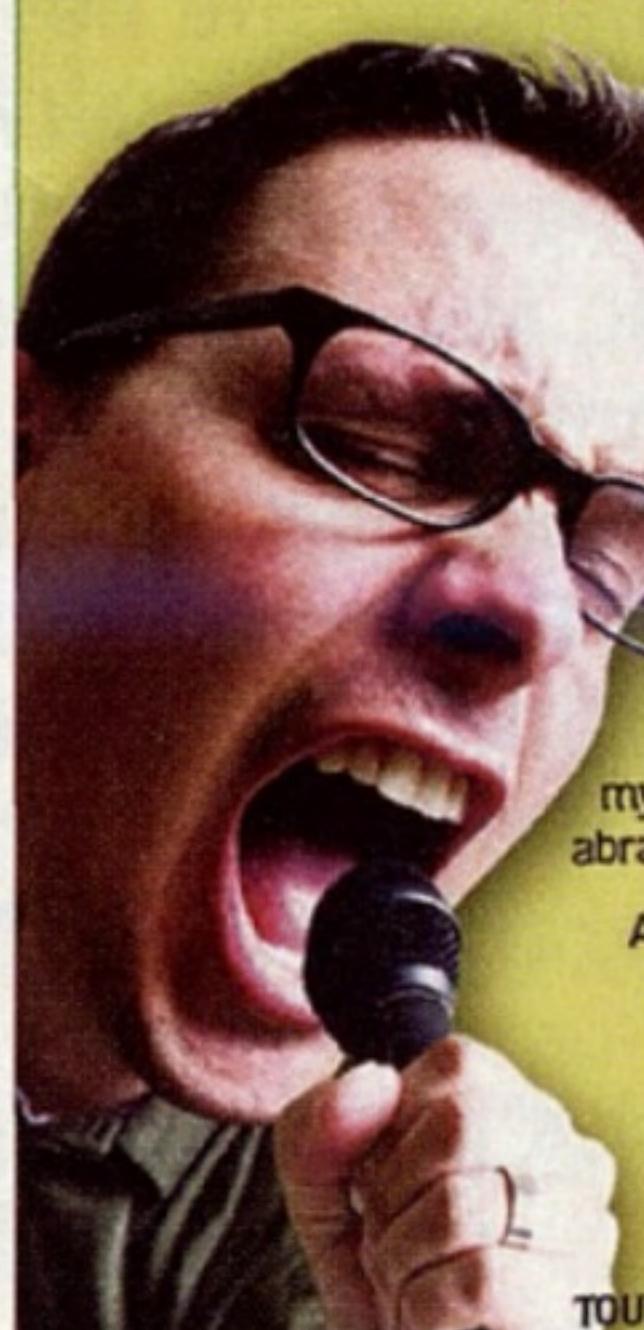
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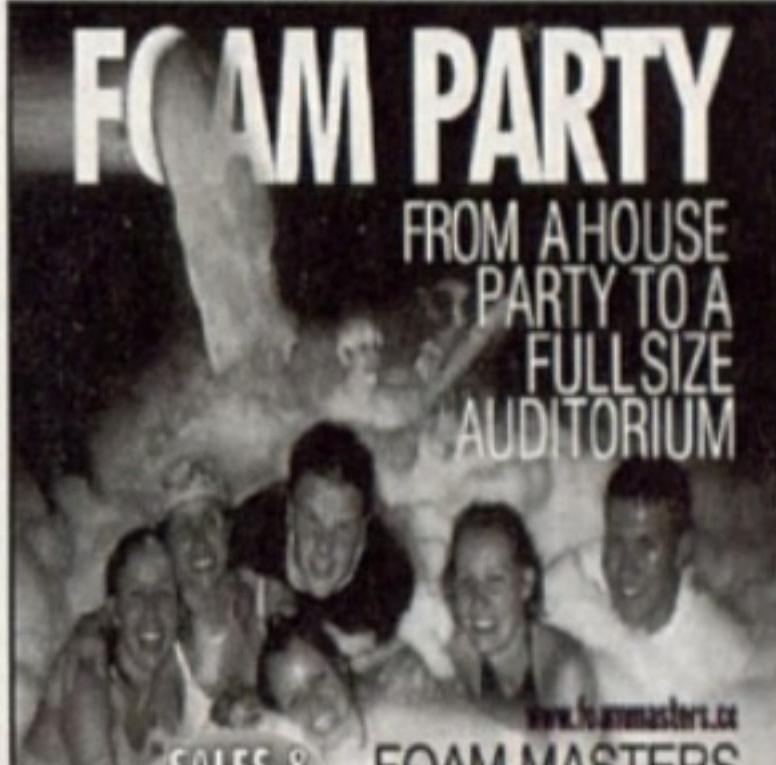
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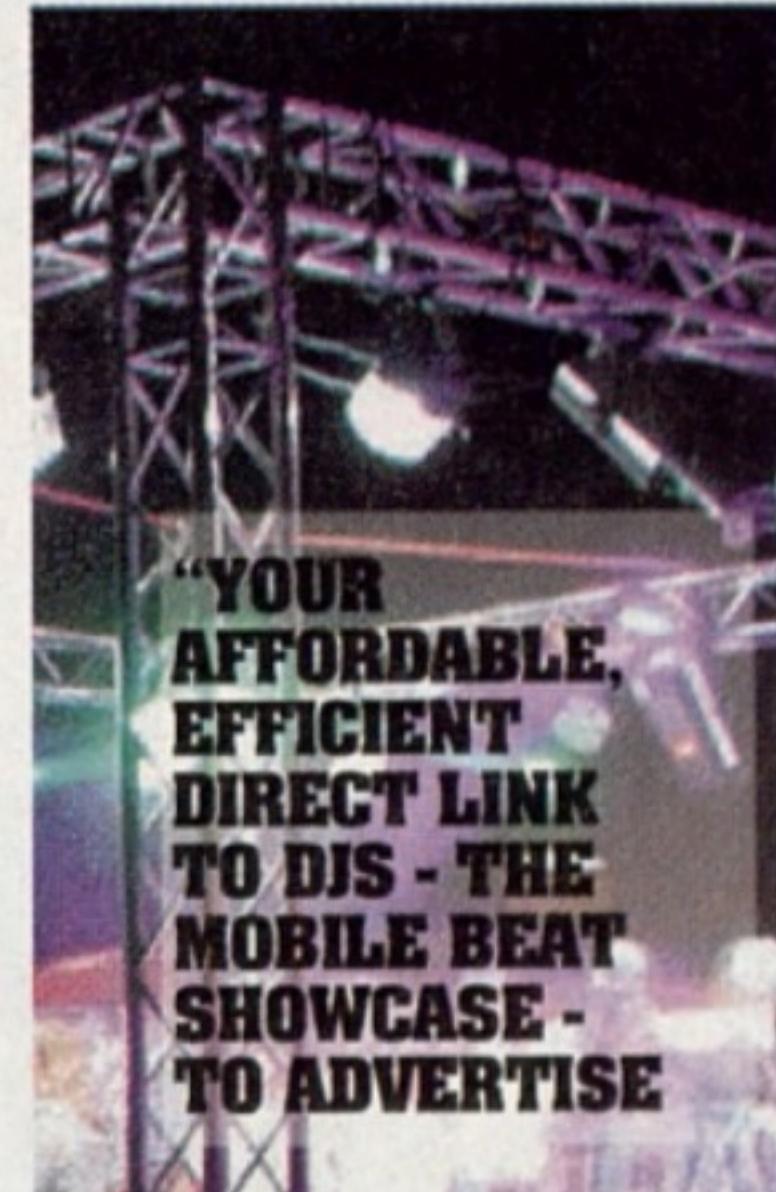
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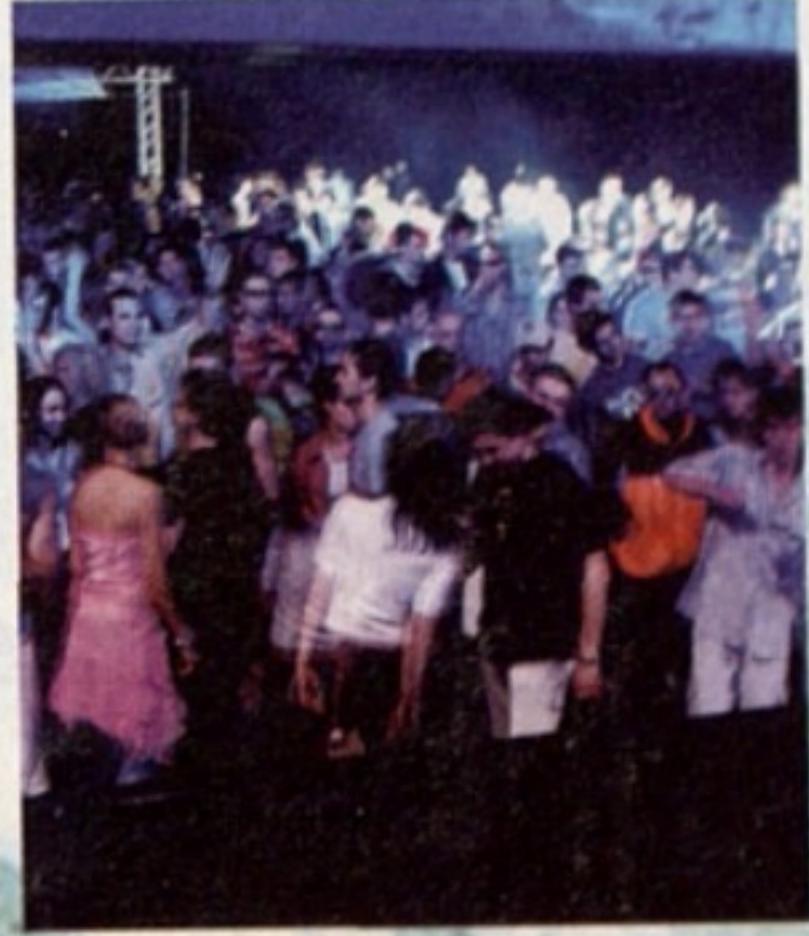
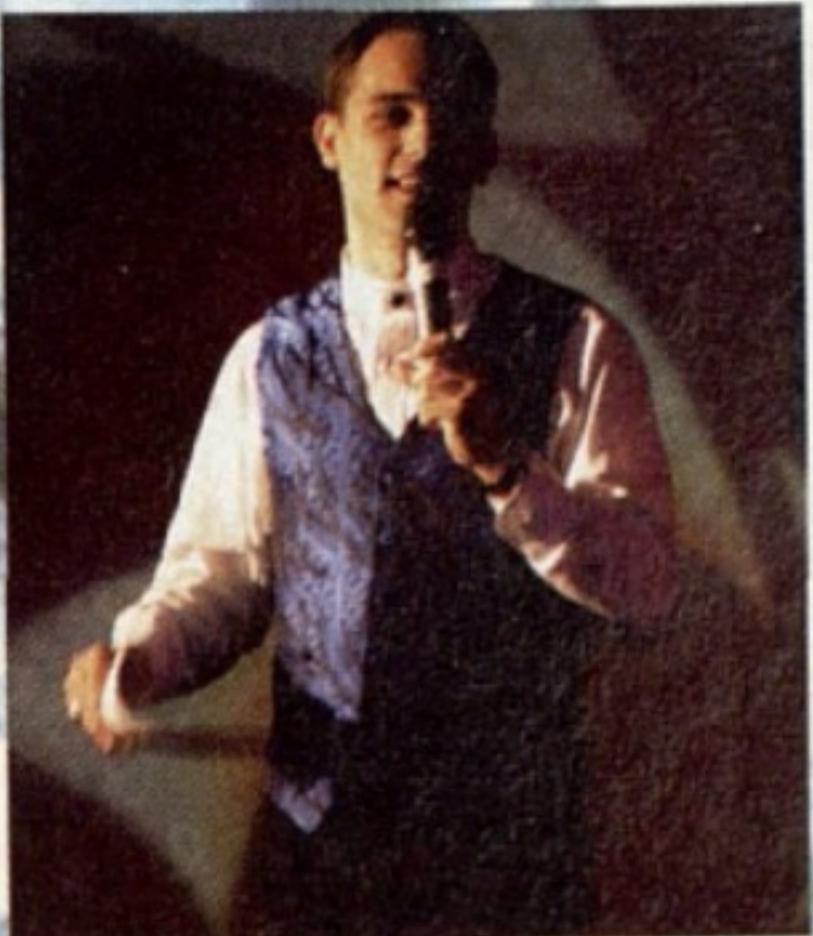


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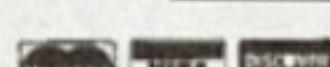
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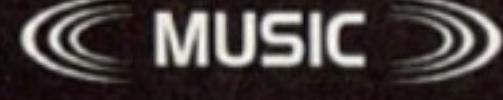
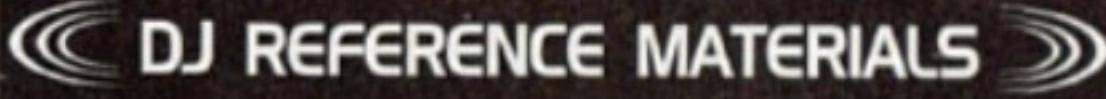
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The Cheapest DJ

A reality-based cautionary tale for entertainment shoppers

By Tom Catucci

Not to toot my own horn, but I think facts about my business speak for themselves: over 25 years experience in the live and recorded music business; tons of the best performance gear the industry has to offer; a confident and experienced stage personality; two separate office locations; and unlimited means of communication—three separate telephone lines with an answering service operating 24/7/365, two fax lines, a website, e-mail and, yes, even a door bell. Oh, and I forgot to mention my three (count them, three) complete sets of back-up gear in the truck at every gig (never used, by the way). I guess it's just a fixation, or maybe a fear of one day possibly not being able to complete a show at a wedding. (They usually only do them once, you know!)

Fuzzy Math?

Yes, with all the gear and qualifications listed above you would think I'd be one of the more expensive disc jockeys around. Yet, at an average of \$1,000 to \$1,200 for a great five-hour wedding with unlimited planning and preparation (and fully insured), I submit that I am actually a bargain, compared to the more expensive DJs in the area, who are priced at around \$500 to \$600 for the same amount of playing time.

"Wait a second," I hear you saying, "don't you know how to add and subtract?" Bear with me for moment—I think you'll see that my numbers add up.

OK. Imagine you are a bride or groom planning the biggest event in your life, up to this point at least. Are you with me? You start out talking about it every minute for days on end. You are really excited. You go out and look for a banquet hall; after checking out several, you finally book one. Next, you select an exciting,

delicious menu with some really fabulous appetizers. You shop, shop and shop some more, hiring your film crew, choosing a gown, bridesmaids' dresses, tuxedos, invitations, etc. In other words, you go the whole nine yards and beyond.

What a Bargain

Then you start shopping for your entertainment. You have already spent a bundle on everything else; it may be time to start cutting back on the bucks. So you come and visit with me and/or some other well-qualified DJs in the area and...wow! You didn't realize it would cost so much. After all, the DJ just pushes some buttons and plays some CDs, the same thing you have been doing at home for years, right? For this you need to pay \$1,000?

Then you remember that this guy down the block has lots of CDs and when you have been to his house, his music always sounded really good. You ask him if he could DJ your wedding and he is happy to and he will only charge you \$500. Great! What a deal!

Later, after several futile attempts to get him to call you back to go over some details, he calls you back the day before your wedding and apologizes, saying something about his aunt being ill in Alaska. And, by the way, he can't make your wedding. But, there is good news. He's going to send his son to cover for him. They'll divvy up his music and split the equipment. The day is saved.

Multiplying the Savings

It's wedding day and Son of Cheap DJ is only fifteen minutes late...at least he got there before you had a heart attack. Also, keep in mind you are saving big bucks. No harm done: he's late, but in

the grand scheme of things, what's 15 minutes? He carries his gear in through the front door of the hall, noisily pushing past your well-dressed guests who are trying to enjoy cocktails and conversation. After a few trips back and forth, he is set and ready to roll—only 45 minutes later than planned. "IT'S ONLY ROCK AND ROLL, BUT I LIKE IT..." suddenly erupts from the speakers and a few glasses are spilled. Well, he likes the Stones and thought your guests would like to keep the cocktail hour up beat. Remember, like his dad, he too knows his music.

After an uninspired reading of the bridal party introduction sheet and the butchering of several of your closest friends' names, it's time for your very first dance as husband and wife. Oh no: for a moment it seems that he doesn't have your wedding song, but he has it covered. Yes, he did leave the original copy with his dad, but he has an extra karaoke copy and he knows all the words to "At Last." Whew! The day is saved again.

Counting the Cost

I think by now you get the picture. Needless to say, it wasn't a great event, although I'm sure it was interesting and gave your guests a whole lot to talk about. Sorry that all of the guests other than immediate family had to leave an hour or more before the party was to end. "The baby sitter is having a rough time with the kids..." etc.

Too bad your \$20,000, once-in-a-lifetime event fizzled instead of sizzled. But hey, the place was really nice and the food was great, and after all is said and done, you should be happy: you saved \$500 on the entertainment. So why does it seem like you paid a much higher price for the cheapest DJ?

Tom Catucci is the owner of Dancin' Machine Entertainment in New Jersey



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